

OCTOBER 1991

Guide

TO THE ARTS



JEFFERSON PUBLIC RADIO

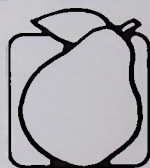
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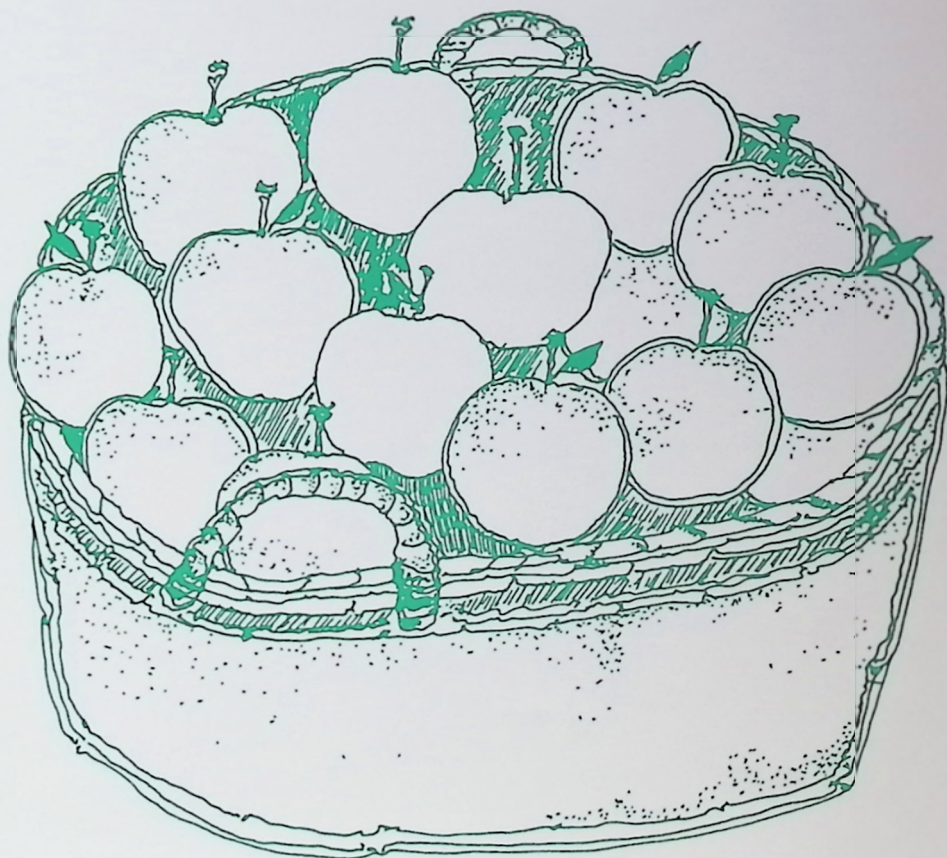
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*Milky Way Starlight Theater
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Calendar of the Arts Broadcast
Items should be mailed well in advance to permit several days of announcements prior to the event.

Jefferson Public Radio welcomes your comments:
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On October 1 Jefferson Public Radio's FM stations are undertaking a major programming change, the most significant alternation in our schedule since 1978.

KSOR signed on in 1969 and its program schedule has remained largely unchanged since 1978. However, in 1987, when we added KSMF to our operations, we began experimenting with programming multiple services. Increasingly over the past several years we have used our FM satellite stations to present offerings which "counter-programmed" KSOR's own schedule.

For the past two years we have been developing the plan to fully "split" KSOR and our FM stations into distinctly, fully separate, services. Beginning October 1 that plan will go into effect.

All of our stations will remain NPR members and will continue to carry "Morning Edition" and "All Things Considered". Other than for those particular common points, however, most other programming will change. With the exception of the two NPR news programs, KSOR and KSRS will present an all-classical music schedule, our Classics and News service. KSMF, KSBA and KSKF will broadcast our Rhythm and News service, comprised of a mixture of jazz, contemporary music and specialty programming which has to date been heard either on KSOR or our FM satellite stations. Some new programming which has to date not been heard on any of our stations is also being added to the schedules of either both the Classics and News service and our Rhythm and News service to round out the total offerings. **Our AM News and Information Service is unaffected by any of these changes.**

In effect, we have "broken up" our programming by taking the generalized classical, jazz and news service which our FM stations have offered in "bookend" format (for example, KSOR offering jazz while the FM satellite stations counter-programmed with classical music) and created simultaneous full-time classical and popular music stations to provide listeners with greater choices.

We have delayed taking this step until a very substantial portion of our listening audience has access to both of our FM service signals. The world isn't a perfect place and we realize that every Jefferson Public Radio listener doesn't have access to both services. In some very small communities it simply isn't economically possible to provide both services by installing more translators. But most areas already do have both signals. In some areas, such as northern California, construction is nearing the point at which both signals will be

Breaking Up Is Hard To Do

available before too long.

What does this mean for you as a listener? Well, first, you will probably become more knowledgeable about the Jefferson Public Radio transmission system and need to learn to distinguish between the KSOR translators and the FM satellite station signals instead of tending to think of the entirety of our service as KSOR. If you want to listen to classical music, you'll want to listen to either the KSOR main carrier signal at 90.1 FM or to one of the translators whose frequency is listed on page 19 of this *Guide*. If you prefer the jazz offerings, you can listen to KSMF, KSBA or KSKF. Roseburg listeners should be aware that we intend, when the necessary changes can be made, to switch your KSOR translator to carry the signal of KSBA so that your area will also have our Rhythm and News service.

It also means that, if like most of our listeners, you don't listen exclusively to classical music, or exclusively to jazz, that *you* can determine which you'd like to hear at any given moment rather than have us set those boundaries for you in our program schedule. But you'll have to remember which frequency to use to listen to the service you desire.

We understand that these changes will cause problems for some listeners. Any change does and change is a part of life, certainly in the highly volatile world of broadcasting. We're not insensitive to the pain that these changes will cause some listeners, particularly in areas which can't currently receive both services' signals. However, there are some moderating issues.

First, the KSMF signal, which has traditionally been tiny, should be increased in strength before this change occurs (assuming KSMF's new transmitter arrives before October 1).

Second, we will be installing a KSMF translator in Josephine County, as promised as a part of the KAGI capital campaign, and which will make the Rhythm and News service available to Grants Pass.

Third, the FCC changed its translator rules in June to permit the operation of more pow-

erful translators than were previously possible. *Over a period of time necessary to design, finance and install such improvements, we will undertake increasing the power of some of KSOR's translators to make the Classics and News service more widely available in their areas of service.*

Fourth, listeners in Siskiyou County awaiting the completion of KNSQ may wish to try to tune in KSKF from Klamath Falls on 90.9 FM. We know that some listeners in your area have been listening to our Klamath Falls station for a long time, and other northern Siskiyou County listeners seeking the Rhythm and News service might now wish to try out KSKF.

Fifth, we are working with many of the cable operators in the region to ask that they begin carrying both KSOR *and our closest FM satellite station* instead of KSOR alone. You should also feel free to call your local cable system and ask that they do so if you live in an area which doesn't already have both of our signals on air. Most of the cable systems could do so for just a few hundred dollars hardware cost and may well be willing to add a second JPR signal if their subscribers express an interest.

Lastly, *while it simply isn't economically feasible to construct another 34 translators and fully duplicate the KSOR translator network*, we are sympathetic to the need in some individual communities, particularly along the south Coast and Del Norte county, for the construction of some new translators to make our second service available there. We can only accomplish what our listeners enable us to do, but we're willing to talk with you about such projects if you have an interest in seeing them come about.

Why are we doing this? Increasingly our listeners and members have been asking for more classical *and* more jazz music. While it is not true that we have weighed more heavily toward classical music in recent years (the classical/jazz percentages on KSOR are virtually unchanged for over a decade) people's perceptions of that issue have changed. We have received very considerable listener interest in non-classical music during the daytime and early evening hours. This is a way of responding without eliminating classical music. We also believe this will make our stations easier to listen to because listeners can control the classical/jazz division instead of our program schedule. We also have felt constrained in approaching classical music on KSOR. There are many programs which listeners have requested which we couldn't accommodate because KSOR has always been a "fusion" service comprised of both classical and jazz. Certain types of classical music went too far beyond the pale of what jazz-oriented

listeners would accept on KSOR and that limited our service to classical listeners. Conversely, for several years we have experimented with "new" musics in our jazz offerings but have been constrained in acting on our findings because we didn't want to tamper with KSOR's classical music time periods. This change allows us to schedule some world beat and newer music styles on the Rhythm and News service for which we could never had made time on KSOR.

In the long term we are firmly convinced that this change will produce a stronger, more vital and vibrant, and valued, service for the entire region. We understand that in the short term there will be some dislocations. In that sense there is no "right" time to make so large a change. However, because of the recent grant of qualification status to KSJK(AM) by the Corporation for Public Broadcasting, there are some internal resource reallocation issues at JPR which make this a more rational moment for this change than some others.

Another reason has to do with NPR programming costs. I've written for a number of years about the escalating cost spiral most stations have encountered in purchasing NPR programs. Frankly, on several occasions we've come close to dropping one of the main NPR news magazine programs ("All Things Considered" and "Morning Edition") on several occasions just because we weren't certain whether we could make it through another budget year with both. Without this change we probably would have had to drop one of those programs on October 1 on the "old" Jefferson Public Radio. Because of extremely complicated NPR pricing formulas, this approach actually saves us money and creates a failsafe point for us in the future. At a future date if we have to abandon NPR news programs on the Classics and News service, for example, because we can't afford them any longer, these programs would still be available in the region on our Rhythm and News service. In the current fiscal year we would save about \$40,000 by doing so although we don't consider that an option during this period of transition.

Now, as to the "well, what about..."

It is not possible under federal law to separately program a translator from its parent station. In other words, we couldn't pick out the Powers translator, for example, and decide to send it the Rhythm and News service instead of the Classics and News service. Translators rebroadcast *stations* and ours must be assigned to either KSOR or to one of our FM satellite stations. Usually it isn't possible to switch an existing KSOR translator to carry a station other than KSOR. Moreover, some translators feed other stations. In this example the Powers translator feeds KSOR translators in Coos Bay, Bandon, Gold Beach, Port Orford, Langlois

and Weddeburn. Were we able to switch the Powers translator to the Rhythm and News service it would deprive listeners in all those other communities of the Classics and News service.

We assigned the Classics and News service to KSOR, instead of to the FM satellite stations, only after a lot of thought. Because of way in which NPR programming is charged and broadcast we believe that reversing these services would have cost us as much as \$90,000 annually more than the configuration upon which we settled. Most of that sum is related to program underwriting grants for the NPR news magazines. That is a sum which approaches the income from one of our two annual marathons so it cannot be taken lightly. Ultimately, it became the determining factor in our decision.

Why is KSRS carrying the Classics and News service? Because Roseburg is already served by KLCC from Eugene, which offers programming which is similar to our own Rhythm and News service. We thought the community was better served putting the Classics service on KSRS. Roseburg is the only community we serve which has such a service available from another public radio station.

This change is not being made to "favor" any one of our music audiences. Some listeners have for years attempted to read tea leaves and discern elements of money, politics or personal preference in our programming division between classical and jazz music listeners. It simply was never there and all they really saw were grounds in their tea cup. No one has dropped a load of gold bullion off in our offices to buy this change. We haven't assigned classical music, or jazz, in any particular fashion seeking to favor one over the other. We love, and will continue to nurture, both with equal fervor. In short, there's no subtext to this drama.

Breaking up a program schedule which has been phenomenally successful, which listeners love and have generously supported, is really difficult. However, we firmly believe it is the path to a stronger public radio future for the region we serve. We entreat your patience, tolerance and goodwill. We know there will be bumps along the road with any change as global as this one and we want to work with you in providing the best service we can.

As always we require your comments and your constructive commitment to work with us

in providing the full range of public radio services for the greatest number of our listeners.



Ronald Kramer
Director of Broadcasting

Schneider Museum

Happy Birthday

By Joyce Epstein

September 26, 1986, the doors opened to a dream: the doors were purple glass and the dream inside was the Schneider Museum of Art, the "jewel box" on the hill at the southern end of the campus of Southern Oregon State College, and the vision of Ashland's Bill and Florence Schneider.

The Museum's architect, the late Will Martin of Portland, well known for helping to design Portland's Pioneer Square, wanted to create a museum "which would... enrich the community and provide an educational and artistic experience for people of all ages."

Now five years old, the Museum has fulfilled part of its mission "to bring new perspectives in the visual arts" to the Rogue Valley and Southern Oregon. Greer Markle, the Museum's Director, also has visions—to continue to bring quality exhibitions and programs that will excite visitors, stimulate ideas and discussion, challenge the intellect, stir the emotions.

The current exhibition, *Contemporary Painting and Sculpture: the di Rosa Collection of Northern California Art*, which continues through November 1, 1991, features artists associated with the Bay Area and beyond, part of a private collection of a man who also pursued a personal vision and who ignored "fashions, trends, critics, curators or other experts" in that enthusiasm.

A change of pace follows with an early November opening of *European Art of the Nineteenth Century: Rogue Valley Collections, and Prints and Drawings from the Era of Mozart*. This exhibition will continue through December 7.

The Museum is proud of its five years and the visionaries and dreamers that saw its possibilities. The Museum welcomes visitors Tuesdays through Fridays from 11am to 5pm and Saturdays from 1 to 5pm. For more information, call the Museum at (503) 552-6245.

Joyce Epstein is a free-lance writer living in Ashland and publicist for the Schneider Museum of Art.

CH-CH-CH-CHANGES

BY JOHN BAXTER

"My strong preferences run to the classical repertoire, and I find your program sadly and deeply deficient in that area—simply do not appreciate the classical/jazz mix..."

"Why have classical music on both stations at the same time anyway? What a great chance for diversity."

These excerpts from two different listener's letters reflect the dilemma which generates most of our listener complaints: how to provide a diverse service of often incompatible music to a sparsely populated area, an area which cannot support two separate public radio stations.

Even a casual glance at this month's issue of the *Guide* will reveal that October brings some of the most significant and wide-ranging changes in Jefferson Public Radio's programming in at least a decade, changes designed to solve this dilemma, for at least most of our listeners.

Beginning October 1, KSOR, its translators, and KSRS will have a single music format: classical music. And KSMF, KSBA, and KSKF will begin a new format, consisting of jazz, world beat, new age, folk and blues music. The NPR news programs will remain on the same times, and on the same stations, that you've come to expect.

Over the years, as we've added new stations to the airwaves, we've added alternative programming. The very first change, in 1987, was the offering of jazz on KSMF Saturday mornings opposite KSOR's opera. As more and more of our listeners began to receive (and perceive) two FM services from JPR, we added more alternatives: late night classical music on the FM satellites, *Jazz Sunday* on those same stations, and the late broadcast of *The Jefferson Daily*.

The additional services have been generally applauded. But it has also become increasingly apparent that many, many listeners are frustrated by their inability to hear the music they like when they want to hear it. Jazz listeners complain that they don't like the classical music we air most of the day. And classical listeners complain that they don't like all the jazz on *Ante Meridian*. Many people who enjoy the late night programming wish they wouldn't have to brew a pot of coffee in order to hear the music they like. Moreover, the jazz and classical programs are mixed up: weeknights KSOR does jazz, and the other stations classical, but Saturday and Sunday mornings the situation is reversed. In short, it's confusing.

The principle underlying these listener con-

cerns is simple: people may appreciate the diversity of JPR's programming, but they also wish for more consistency. Our new formats, we hope, deliver on both counts. No longer will you have to remember when, and on which station, you can hear your favorite music.

For classical music, tune to KSOR (or one of its translators) or KSRS. For jazz and other types of music, tune to KSMF, KSBA, or KSKF.

You will notice, as you page through the program listings in this issue of the *Guide*, that many programs have moved from KSOR to KSMF, KSBA and KSKF. Others, like *State Farm Music Hall*, have moved in the opposite direction. Many programs have moved their air times. And there are many new programs on both FM services. I encourage you to consult the listings—never has your *Guide* been more valuable. You may want to tear out the "Glance" page in the center section of the *Guide* and keep it handy for a few weeks as you become accustomed to these new, separate formats.

There are many exciting aspects to our new programming. First is *Open Air*, a program that is sort of the child of *Ante Meridian*. This new format will be a blend of jazz (as its primary form of music) with world beat, blues, contemporary pop and new age music. You can hear this new program from 9 am–4 pm weekdays and from 11 am to 1 pm on Saturdays on KSMF, KSBA, and KSKF. Also on these stations, *The Folk Show* moves to Sundays at noon, and expands its air time to four hours. *World Beat* moves to Saturdays at 2:00 pm. And a new national program, *Echoes*, is heard weekday evenings on KSMF, KSBA, and KSKF. Hosted by John Diliberto, *Echoes* is an excellent blend of new types of music, from new age to jazz. And speaking of new age music, *Possible Musics* expands to fill all of Sunday evening on KSMF, KSBA and KSKF.

On KSOR and KSRS, classical music prevails. *First Concert* moves to an earlier time slot, 7–10 am. And so does *Siskiyou Music Hall*, heard from noon–4 pm weekdays. *State Farm Music Hall* moves over from the satellite FM stations, airing on KSOR/KSRS weekdays and Sunday from 7 pm until 2 am, and Saturdays from 5 pm until 2 am. Many new programs will be heard, including the weekly early music series, *Millennium of Music*, the organ music program *Pipedreams*, and the weekday business news program *Marketplace*.

Continued on page 40

Shasta Symphony

C O R C H E S T R A



SET TO BEGIN 42ND CONCERT SEASON

BY DAN HOWARD

The Shasta Symphony Orchestra, Northern California's largest and oldest symphonic ensemble, is now tuning up for its 42nd concert season.

Four concerts will be presented at Redding's Shasta College Theatre for the 1991-92 Season, beginning November 3, with two outstanding guest artists showcased at the fall and spring concerts. All performances will be held on Sunday afternoons and begin at 3:15pm.

The 70-member group is led by Richard Allen Fiske, conductor and music director for the orchestra since 1988. In addition to his conducting duties, Dr. Fiske teaches full time for the Shasta College Music Department. The affable musician-scholar has enjoyed an exciting and colorful musical career. In addition to a wide variety of orchestral conducting in Paris, New York, Indiana, and Virginia, Dr. Fiske has been a guest conductor of the Australian Broadcasting Commission for both concerts and studio recordings. He also is a French horn player of considerable experience, a Mahler scholar and a popular recital accompanist. Ever on the move to expand his musical horizons, Dr. Fiske spent the past summer visiting Europe and Czechoslovakia, where he attended the International Workshop for Conductors with the Bohuslav Martinu Philharmonic Orchestra.

The fall concert will open the season on

November 3 and feature a special appearance by pianist Christine Diwyk. A critically acclaimed recitalist and chamber musician, Ms. Diwyk has garnered rave reviews for her performances in Carnegie Hall and Washington D.C.'s Kennedy Center. A *New York Times* critic called her "...a pianist who plays with startling power, clarity and variety, and who puts her impressive technique at the service of consistently insightful interpretive ideas." Ms. Diwyk frequently performs in New York City and has toured throughout the United States.

Featured on the program will be Mozart's beautiful *Piano Concert No. 21, K. 467 in C Major* (also known as the "Elvira Madigan Concerto") and Brahms' *Academic Festival Overture*. The concert will also include Richards Strauss' dramatic tone poem, *Death and Transfiguration*.

The Chamber Concert on February 2 will feature smaller ensembles of outstanding orchestra members playing various chamber works. On the program will be Wagner's *Siegfried Idyll*, Stravinsky's *Suite No. 2 for Small Orchestra* and works by the sons of J.S. Bach (Dr. Fiske likes to point out that the Wagner piece had its world premier at the bottom of the stairs at the composer's home; the work was dedicated to Wagner's wife and newborn son, Siegfried.)



Richard Allen Fiske, conductor and music director of the Shasta Symphony Orchestra since 1988.



Critically acclaimed pianist Christine Diwyk will be the featured guest artist on November 3 in the Shasta College Theatre.



Mezzo-soprano Elizabeth Mannion will be the featured soloist next May.

The Beethoven/Brahms Concert on March 15 will showcase major works by two masters. The first and second movements of Beethoven's *Ninth Symphony* will be performed as part of an ongoing project to present the entire symphony over a four-year period. This monumental work will be pleasantly balanced with Brahms' joyful and uplifting *Symphony No. 2 in D Major, Op. 73*.

The spring concert on May 17 will present another exceptional soloist. Mezzo-soprano Elizabeth Mannion will be the guest artist for an afternoon of operatic highlights. Ms. Mannion will perform exciting operatic and concert works by Wagner, Mozart and de Falla, displaying a wide spectrum of vocal and musical styles that promise to delight the audience.

Since her New York City debut at Town Hall in 1961, Ms. Mannion has won the hearts of audiences everywhere and earned lavish praise from the critics. She was praised as a vocalist "...with assurance, intelligence, and a well-schooled technique..." by a *New York Times* writer. The mezzo-soprano has been hailed throughout the country and in Europe for her vivid portrayals in *Carmen*, *Il Trovatore*, *Parsifal*, *Così Fan Tutte*, *Don Giovanni*, and many other major operatic productions. Ms. Mannion is also one of the world's most sought-after vocal teachers. (Among her many

prominent students is operatic superstar Jessye Norman.) Ms. Mannion has performed with many major symphony orchestras including the NBC, Atlanta, Philadelphia, Pittsburgh, Baltimore, Boston and Dallas Symphonies. She has worked with the New York City Opera, NBC Opera Theater and the Houston Grand Opera and has given recitals and master classes throughout the United States and Europe.

Symphony season tickets are now available through Redding's Shasta Symphony Foundation. The cost is \$20, and the ticket also includes admission to the entertaining discussion program, "Upbeat Live," offered prior to each concert.

This promises to be an exceptionally fine season for the Orchestra. Our hope is that music lovers from all over Northern California and Southern Oregon will discover the joys of symphonic music in Shasta County.

To order season tickets, please write: Shasta Symphony Foundation, P.O. Box 496006, Redding, CA 96099. To request a free season brochure, phone (916) 225-4807.

Dan Howard, past president of Shasta County Arts Council, is currently the Fine Arts Events Coordinator for Shasta College in Redding.



THE MILKY WAY STARLIGHT THEATER

By Richard Moeschl

"Welcome to The Milky Way Starlight Theater..."

"Can I have a level check? How come he sounds so loud? Let's change mikes. Stand back a little further, you're popping."

"What?" "Your 'p's and 'b's, they're popping." "Somebody bumped their mike. Redo that last sentence." "Don't rustle your papers."

The stars belong to everyone and nearly everyone in human history has made some connection with the night sky. Today, people still gaze up at the stars in awe. Most admit that, at best, they might be able to find the Big Dipper. So, even though we feel connected, the sky remains distant for many of us, the depths of its treasures just out of reach.

Star Resources, an Ashland based astronomy education service, was formed a few years ago to bring people and the stars together. On the rare occasions last year when the skies were clear, we co-hosted bi-weekly stargazing evenings with the Northwest Nature Shop. We also offer annual Christmas Star presentations, public classes, Elderhostel classes, school presentations, and articles in the *Ashland Daily Tidings*. Together with Jefferson Public Radio, Star Resources is co-producing *The Milky Way Starlight Theater*, a half-hour weekly radio program.

"Remember that Steve Allen television show, 'Meeting of Minds'? A friend I used to teach with did something like that in his history class. He had the students portray people from American history and he acted as the moderator, kind of like a talk show host. On *The Milky Way Starlight Theater*, I want to go back and visit my historical guests, see where they live and work and take them with me when I visit another guest from another time."

The Milky Way Starlight Theater started out in October, 1989 when I first approached John Baxter with the idea of a humanities approach to astronomy. A pilot version aired in February, 1991 on KSJK and generated favorable listener response. We also found ways to improve the format. Beginning July 3rd, the show began appearing on the air in regularly scheduled weekly spots. KSMF, KSBA, and KSKF feature the program Monday nights at 9 and it airs on KSJK Fridays at noon. I host the show and invite participation from listeners who write in or are interviewed with their questions. The show is co-hosted by Brian Parkins and Traci Ann Batchelder. Brian used to run the Home Sky Astronomers Club and is an active amateur astronomer. Traci Ann is a familiar voice to many of us in the Rogue Valley going back to her days as host of the award winning "Chatterbox" on KSOR. Both Brian and Traci Ann portray the historical guests on *The Milky Way Starlight Theater*.

"O.K. Pythagoras is an old Greek philosopher living in the Greek colony of Crotona, Italy. He figured out that the "morning star" and the "evening star" were the same object, the planet Venus. He has a strong mystical side. People used to treat him like he was a god. But I don't think he was arrogant. He probably has a friendly but authoritative tone in his voice. ...No, a little less cold... That's it."

Research for the program helps us recreate the period in history as well as prepare scripts for the people we meet. Sometimes when I can't find an actual person to represent a particular time and place, I create one based on my research of that period. For a look at the far side of the Moon we "went" to the Soviet Union to visit a fictitious woman who served as a scientist on the Luna 3 project which sent

back the first images of the Moon's far side in 1959. As part of our research, we look for appropriate music. Some of the selections serve as background music for each of our guests. We also look for pieces to play as a musical interlude after our station break. For the Far Side of the Moon show, we found a rousing piece of music by the Soviet Army Band and Chorus entitled "Celestial Brothers" dedicated to the cosmonauts. Each week I tell a different star story depending on the theme of that week's show. The story also needs appropriate music.

"What have you got to go with a Norse story about the Man in the Moon?" ...A Norse story about the Man in the Moon. How about Sibelius? Try these two." "Great ... thanks Pat." "Keri, do you have any ancient Celtic music for next week's show? No modern instruments."

We feature myths and legends from around the world about the constellations, the Sun and the Moon. We also include literary excerpts, like the time I read the passage about the solar eclipse in *A Connecticut Yankee in King Arthur's Court*.

"... It grew darker and darker and blacker and blacker, while I struggled with those awkward sixth-century clothes. It got to be pitch-dark, at last, and the multitude groaned with horror to feel the cold uncanny night breezes fan through the place and see the stars come out and twinkle in the sky. At last the eclipse was total, and I was very glad of it, but everybody else was in misery; which was quite natural."

Then there are the sound effects. Sounds of the night and the day. The din of ancient marketplaces and bustling modern cities. The calm of tranquil farm settings and aged observatories. I went to the Winchester Inn to record the sounds of an English tea shop for my meeting with Francis Baily and Agnes Marie Clerke in the 1800s to talk about their work with eclipses.

"We can E.Q. the air conditioner out. A car only comes by once." "I recorded these frogs croaking when I was at my sister's house in eastern Oregon. For the birds chirping, I stayed up all night in a quiet field in Medford... no cars, excellent outside sounds." "We need the sound of the Pope walking through the marble halls of the Vatican. We can use my son's graduation gown for the Pope's rustling robes. Then we have to record us walking. Our footsteps and voices have to echo like we're in a cavernous chamber deep inside the Vatican." "Use the men's room at Central Hall. Perfect acoustics. Good echo."

On any given week, listeners may find themselves in 25 B.C. Ireland visiting a Midsummer's Day celebration with a Celtic

Druid woman, or in 18th century England discussing telescopes with William Herschel, the discoverer of the planet Uranus, and his sister Caroline, discoverer of comets.

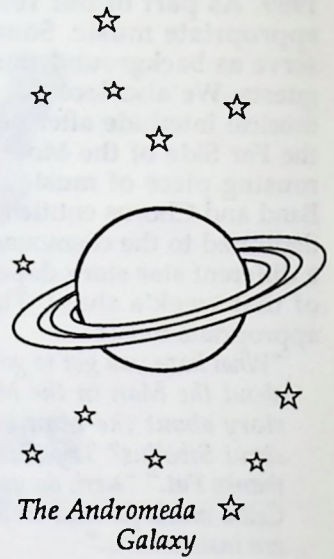
"Did you know that the planet Pluto was named by an 11-year old English schoolgirl named Venetia Burney?" "No, that's really amazing." "Yeah, I always used to remind my students about her whenever they complained that they couldn't do anything at their age that would make a difference. 'You could always name a planet,' I would tell them."

Further research is conducted to provide detailed information on a particular week's topic. The problem isn't finding the information, but being selective, knowing what is too much. We want to respond to our listeners' curiosity by providing lots of fascinating information. At the same time, we want to avoid "fact overwhelm." Lately volunteers have been helping look things up in the library. Mostly biographies. We have people tracking down women in astronomy, people of color, people from other cultures, amateur as well as professional astronomers. The unsung heroes.

"Look at this. When Ferdinand Verbiest was in China in the 1600s, he invented the first steam-powered vehicle." "What does that have to do with astronomy?" "Nothing, but it has a lot to do with this person and what else he did for the emperor. Besides it's interesting. It'll give us something to talk about in the interview." "What was going on in Europe while Verbiest was in China?" "When was this, 1623-1688? Galileo was still alive." "Christian Huygens stated that Saturn had rings, Cassini discovered four moons around Saturn. Cassini also discovered a dark marking in the Saturn ring system." "Newton developed his telescope in 1672." "He also came up with his laws of motion and universal gravitation."

Our first show was about this year's eclipse which took place on July 11th. Then we looked at Chinese astronomy. The third show was about Venus and the fourth show examined how planets got their names. Then we explored the development of our calendar. This was followed by the Perseid meteor show. For that show, we simulated a broadcast as if we were outside observing the Perseid meteor showers. One of my guests was field meteor scientist Dick Pugh, a real person living today. I went to Portland to interview him. Through some judicious editing, Dick went with us back in time to visit the Siberian village of Tunguska in 1938 where a meteor exploded mysteriously in the air above a remote forest area. There Dick and I met with Soviet meteor scientist Leonid Kulik and his wife Lydia Ivanova.

"One of the co-hosts can't make it tonight."



"The script isn't ready. We'll have to wing it." "Wing it? Are you serious?" "Where's that tape of the Chinese interview?" "I think we recorded over it." "The insulation in the studio is being replaced, we're going to have an echo." "The levels on this one voice are way too high. Look at the needle. The tape is saturated, we'll have to record that part again." "At The Milky Way Starlight Theater, we're always in the dark!" ... "Great."

For our show about the Sun, my guest was the Sun. When I talked to the Sun as seen by the ancients, we had Mayan music playing. It turned out that a number of cultures saw the Sun as a woman, so in the first part of the show, the Sun spoke with a woman's voice. Then I visited with the Sun as described by contemporary astronomy. We had a delightfully mellow jazz piece as the background for that part of the show. The Sun sounded like he could have been part of the band. The following week we talked about how to tell the difference between star and planets. Stars twinkle, planets don't. Stars stay in their constellations, while planets move through the constellations. Both the planets and the stars are round. Because they are closer to Earth, you can see the planets as round in a telescope, but the stars are too far away to be resolved as round, even in the most powerful telescope.

"It's 2 o'clock in the morning. How close are we to finishing the editing?" "About another hour." "Great."

The show closes with a selection of sights to see in each week's night sky including tips on how to find them. The theme music and incidental pieces for the show were composed specifically for the show by Ashland musician

William Eckart. A friend and I spent days coming up with the name of the show. Like the music, it had to suggest the stars and the sky without being too "astronomical" or "spacey." The name and the show had to be fun with its humanities focus clearly evident. If radio is the theater of the mind, then *The Milky Way Starlight Theater* is the theater of the mind, peering at the sky through the windows of art and science.

Funding a project like this requires many grant proposals and local support. Eventually, plans call for national distribution. But right now, *The Milky Way Starlight Theater* has a distinctively Oregon flavor. A research and feasibility grant from the Oregon Council for the Humanities has helped make it possible to track down potential scholars, guests and grant sources. And what of the future? A magazine for listeners and the general public with star charts, photos, drawings, more history, myths, star stories, interesting bits of astronomical trivia, projects, interviews and in-depth articles to make people's star viewing more informed and enjoyable.

But that's another day. Today we're going to South Africa in 1755 to meet with Abbe Nicolas Louis de la Caille, the man who named many of the constellations of the Southern Hemisphere. With me will be a wise native American woman with extensive knowledge of the ancient constellations of North America. She has a few stories to tell. The sky truly does belong to everyone.

Richard Moeschl is the writer and host of Milky Way Starlight Theater.

Fortepiano pianoforte?

By Margaret R. Evans

What's a fortepiano? Isn't that just a badly spelled pianoforte?

One of these rare instruments will be travelling to Ashland in mid-October for a very special treat for the people of southern Oregon and northern California. It will be coming with Igor Kipnis, internationally-acclaimed fortepianist and harpsichordist, who will be visiting the Southern Oregon State College campus for a three-day residency Oct. 14-16. His visit, co-sponsored by the College Music Department and the Chamber Music Concerts, is in conjunction with the College's fall Mozart Festival and the Steinway III Chamber Music Concert Series.

The fortepiano coming with Mr. Kipnis is the Berkeley Poletti Fortepiano, a copy of an instrument made in the year of Mozart's death. Fortepianos are relatively rare with only about five or six of them found in the entire state of Oregon. Owners are very hesitant to lend the instruments because they don't travel well. So, there was much negotiation involved in arranging to have the instrument come to Ashland. In fact, this instrument will be travelling with its own technician, who also built it.

Before the invention of the piano, the most widely used keyboard instrument was the harpsichord, in which a quill plucks an individual string. This instrument is capable of many subtleties through the use of different touches. The drawback of it is that there is no possibility of changing dynamics other than by moving to another keyboard or by changing the set of strings used, both of which change the quality of the sound. Another important keyboard instrument was the clavichord in which a metal tangent strikes the string. This instrument is capable of some very subtle dynamic change, but the sound of the instrument is slight.

The first piano mechanism in which hammers strike strings, was created in Florence

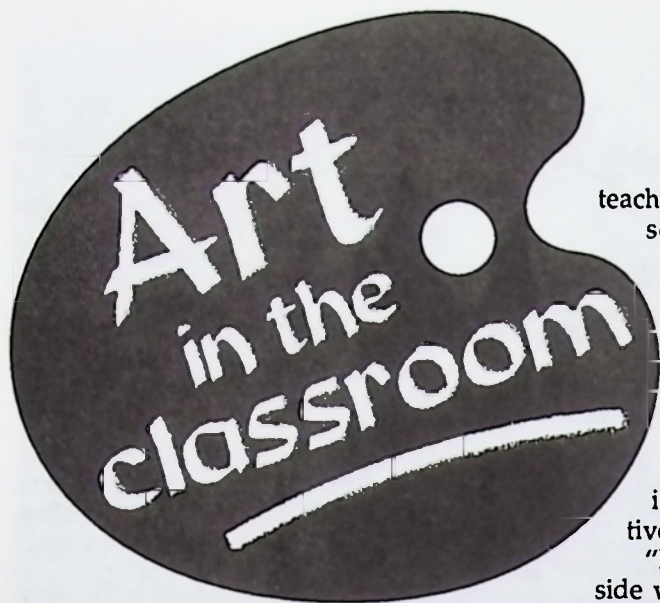
shortly before 1709. The Viennese fortepiano, as the instrument Mozart knew was called, has a sensitive touch, with a light and elegant sound; one of the goals of its builders was to have it sound somewhat like a loud clavichord. The bass range is clear and the treble range is bright. In sum, its sound is different from that of the modern piano.

The performer travelling with this fortepiano has an international reputation as both a harpsichordist and fortepianist. Igor Kipnis has toured extensively in the U.S., Canada, Europe, South America, Israel, and Australia. He has made over 70 recordings of both solo pieces and orchestral works. His visits to college campuses are well-received—he has instant rapport with musicians and non-musicians alike.

His visit to S.O.S.C. will include meetings with classes and informal gatherings in the Stevenson Union. On Tuesday evening at 8pm in the Music Recital Hall, he will present a multimedia presentation entitled "What Happened Before Mozart: The Age of the Baroque." Kipnis will show 100 slides as well as play the Poletti fortepiano and the College's harpsichord. His recital Wednesday evening, Oct. 16 at 8pm in the Music Recital Hall, will be an all-Mozart program, played on the Poletti fortepiano; it will be an overview of Mozart's compositions for the instrument. Both of these evening presentations are open to the general public.

For information about Igor Kipnis's visit to SOSOC and for ticket information, please contact Lesley Pohl, Continuing Education, (503) 552-6331.

Margaret R. Evans is Professor of Music and Chairperson of the Music Department at Southern Oregon State College. Well-known as an organ recitalist, she frequently writes record and workshop reviews for several national organ magazines.



By Marie Reeder

Some innovations in the classroom are better than the nostalgia of clapping erasers into clouds of chalkdust. In Little House on the Prairie, school didn't include an artist's residency. For thousands of Jackson and Josephine County students, the current school year will include two weeks of intensive involvement with an artist from one of six disciplines: visual arts, crafts, music, dance, theatre, and literature.

Last year fiber artist Thalia Stephens spent two weeks in Applegate Elementary School. Each afternoon a core group of 6th graders absorbed woolcraft through all five senses—and then some. Some parents brought in a sheep for a shearing demonstration. The fleece gave each student experience in carding, in spindle-making and spinning techniques, in dying wool with plants and other natural pigments, and in weaving. Craft experiences were captured in journals and transformed into a performance at a school assembly.

"In depth," Thalia called the residency experience. "It's the in-depth-ness that really excites me. As a parent, I think the whole curriculum should be presented with depth. These experiences are crucial to a child's learning; they'll never forget them the way they do a quick project."

Bonnie Thornberry, whose 6th grade classroom was ensnared in fibers for the two-week residency, offered a teacher's perspective. "We never would have had the fiber arts in our school without the Arts In Education residency. For one thing, there's no time for a classroom teacher to prepare for all the activities. Or to know all the techniques the artist does."

Bonnie retired last spring after 31 years of

teaching in Oregon schools. She considers herself a strong supporter of the Arts in Education program and felt that it was important for her school to continue to participate last year despite the extra workload of going through a state assessment.

"It's a hassle (to reschedule) and you have to be able to put time into it. But I look at what it does for the kids. I think it's important for schools to find alternative ways to reach the kids.

"I tried all these different things side by side with the kids and the children could see me learning with them. I believe the kids need this direct exposure to a variety of people, as well as techniques. Kids don't realize that artists are living, breathing people. These residencies bring art down to a personal level."

Bonnie has been involved with two visual arts residencies, as well as the fiber arts with Thalia Stephens. When Cindy Kahoun taught drawing and new ways to use colors, she felt that her class was engrossed with the residency.

"My kids just ate it up. She showed them how to make different figures, and those techniques showed up long after the residency ended."

Bonnie reported another lasting benefit from the residencies. She took students to Arts Council of Southern Oregon's (ASCO) annual Academy and watched the delight with which they approached the artists they had worked with in the past. She felt that the children would otherwise feel that the artists were unapproachable experts.

During the fiber arts residency at Applegate, Thalia also worked with the younger children. Each group came away with different experiences to share at the assembly program. The kindergarten children exhibited nature weavings and a mural "From Sheep to Clothing." First graders learned to spin and make felt while the fourth grade class focused on Native American basket weaving. The fifth graders pursued off-loom weaving using badminton rackets and records, as well as driftwood and branches.

Thalia is sensitive to the curriculum pressures that classroom teachers face. She participated in an artists' workshop sponsored by the Oregon Arts Commission (OAC) which focused on integrating arts into other curricula. "Now that art must be taught 7% of the time you can't just cut out pumpkins at Halloween. But teachers don't have an extra 7% of time or resources to add to their day, so

integration into existing curriculum is important."

Thalia pointed to the connections her residency provides: baskets and fiber arts lead into cultural analysis; journalism and assembly presentations augment a language arts program; and weaving materials provide a lab for scientific study. "The children spun wool, dog hair, even milkweed fibers. They discovered the principal of tenacity in fibers: wool is tenacious, milkweed just isn't. The younger children learned to identify the weeds and seeds they wove with."

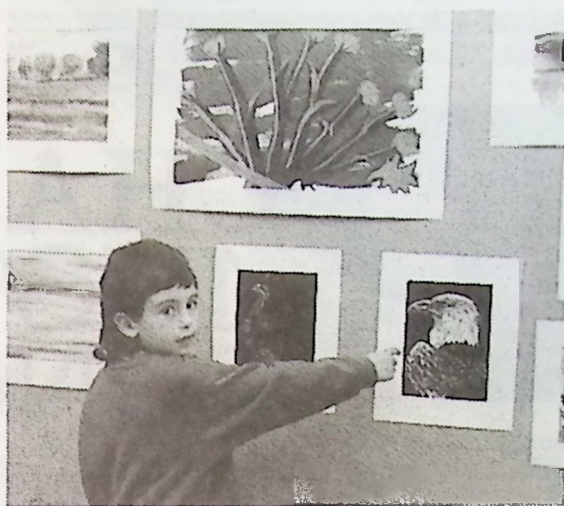
For other arts and older students, the connecting points with existing curricula are different. Mime artist Herb Heiman worked in business classes in Rogue River High School, teaching the body language of job interviews. Diana Coogle, writer, worked with at-risk youth in North Medford High to create self-image journals. For Carolyn Crowley, ceramics teacher at Grants Pass High School, having a residency was important to expose her students to another point of view, to get a sense of the range of techniques and values that individual artists offer.

Artists who are screened and hired by the ACSO, are oriented to the needs of schools and offered a variety of training in working with children, including those with special needs. After a school selects an artist and is awarded a residency, the artist will meet with teachers for a planning session. There the artist will describe the activities s/he is interested in offering and will respond to the school's plan for scheduling the groups of students. In this way the Arts in Education residency offers the flexibility to fit into different learning environments.

Bonnie Thornberry is concerned about the future of Arts in Education as school districts like Applegate come under increasing budget pressures. Many others, including Brooke Friendly, Executive Director of the Arts Council, share her concern. The Arts in Education program depends upon three-way funding support: roughly a third each from the OAC, from other fundraising activities of ACSO, and from the schools or community groups hosting the residency. Unless the State of Oregon replaces the tax dollars reduced by Ballot Measure 5, both the Arts Commission and school districts face significant shrinkage in budgets over the next four years.

Brooke explained that the Arts in Education program accounts for the single largest share of her organization's annual budget. "This year we will need to raise over \$9,000 from businesses and individuals in order to keep the residencies affordable."

Among the businesses that supported Arts in Education locally last year are US West Foundation, Bear Creek Corporation, Pacific



North Medford High School student art show follows a watercolor and scratchboard residency.

Power and Light, Valley of the Rogue Dairy, TCI Cablevision, Jackson County Federal Bank, Treehouse Books, the Medford Mail Tribune, Hy Speed Machining, Ashland Camera, Coldwell Banker/Barbara Allen Real Estate, and Gates Furniture.

Residencies are available by application to ACSO, 33 N. Central Ave., Suite 308, Medford, OR 97501 (or call 779-2820). A resource directory, found in school libraries, lists the backgrounds and art specialties of the participating artists.

Brooke suggested that interested schools apply soon. Her personal enthusiasm for the program was apparent. It's partly a personal interest which grew out of teaching English country dance in schools with the Scruffy Lumpers Celtic trio. Without the support of a residency program they were only able to work with children for a single day.

"One shot creates excitement and exposure," she recalled from those experiences. "But a residency offers so much more opportunity for growth and development. It's the depth of the experience that makes it so valuable."

"I cannot envision life without art. It's critical to us as individuals and as cultures. So you've got to start with the kids."

"The prime mission of ACSO is to support culturally diverse arts experiences and to promote lifelong involvement with the arts. To encourage the gifted kids to become artists and to build appreciative audiences, we must start with a vital arts education program for the Rogue Valley."

Marie Reeder is a board member of the Arts Council of Southern Oregon.

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CHAMBER MUSIC CONCERTS



STEINWAY III SERIES

BY CRAIG VITTETOE & GREG FOWLER

Regular Series Adds Gala Opening Concert and a Recital Series to Complete College Purchase of New Steinway Piano

On Wednesday, October 16, internationally renowned keyboard artist Igor Kipnis performs for Southern Oregon audiences in the Gala Opening concert of the 1991-92 Steinway Series III of Chamber Music Concerts. Kipnis will perform an all-Mozart program on the fortepiano, immediate predecessor of the modern grand piano. Kipnis' appearance in Ashland is a collaborative effort of Chamber Music Concerts and the Department of Music at Southern Oregon State College (see related article in this issue by Professor Margaret Evans).

Chamber Music Concerts officially opens its 1991-92 series on Friday, October 25 with the appearance of the Stamic Quartet of Prague.



Stamic Quartet

"...they are worthy successors to the Czech tradition of quartet playing, in which a rigorously polished technique is put at the service of a cultivated musicality."

The members of the quartet, Bohuslav Matousek, Josef Kahule, violins; Jan Peruschka, viola; Vladimir Leixner, cello have performed in Austria (Salzburg Mozarteum), Spain, France, Switzerland, U.S.A. (including broadcast on WQXR, New York), U.K; and throughout Eastern Europe. Program: Haydn String Quartet in Bb Major; Janacek's *Kreutzer Sonata* and the famous String Quartet in D Minor, *Death and the Maiden*, by Schubert.





Ames Piano Quartet

"...bound together by their love of music... their consistently precise ensemble... a full vigorous sound, which deeply touches the soul."

William David, piano; Laurence Burkhalter, viola; George Work, cello; Mahlon Darlington, violin, will perform on Friday, November 22. Performances include U.S.A., France, Mexico, and Canada. The ensemble is in residence at Iowa State University, Ames. Program: Beethoven Quartet in Eb Major, Dvorak's Eb Major Quartet and the Quartet in C Minor by Strauss.



Noras

"...only a few of the cello virtuosos of today are able to compete with... (Noras)"

On Friday, February 7, 1992, the great Finnish cellist Arto Noras and the American pianist David Gross will perform an American West Coast debut recital. Noras, the cellist of the Sibelius Academy Quartet which performed to great acclaim last January in Ashland, is the first artist to appear in Chamber Music Concert's Medalist Recital Series. He was the winner of the Silver Medal in the Tchaikovsky Competition, and the Silver Medal, Danish Sonning Competition. David Gross is an M.D. and professional pianist who has performed with many of the world's most famous international artists.

Program: Schumann, *Adagio and Allegro*, Schubert, *Arpeggione Sonata*; Beethoven, Sonata Op. 102/2; Debussy, *Sonata*; *Moses Phantasy* by Rossini.



Pennys

"She played with brilliance, grace and joy... has the power to penetrate deeply the heart."

The second recital in the Medalist Series will be performed at 3 p.m. on Sunday, March 8 by American pianist Rebecca Penneys, who has enchanted audiences throughout the world for more than two decades. She was awarded an unprecedented "Special Critics" prize at the Seventh International Chopin Competition in Warsaw. She is founder of the New Arts Trio, and twice recipient of the prestigious Naumburg Chamber Music Award. She is artist-in-residence and a member of the faculty at the Eastman School of Music. Program: Mozart Sonata, K 570; Chopin *Polonaise Fantasie* in Ab Major, Mendelssohn, *Songs Without Words*, Sonata No. 2 in Bb Minor, by Rachmaninoff, and two works by the Halffter brothers, Rodolfo and Ernesto, *Dos Sonatas de El Escorial* and *Sonatina Ballet Suite*, both composed in 1928.



Peabody Trio

"...an astonishing sense of who it is and what it wants to do."

Continued on page 35



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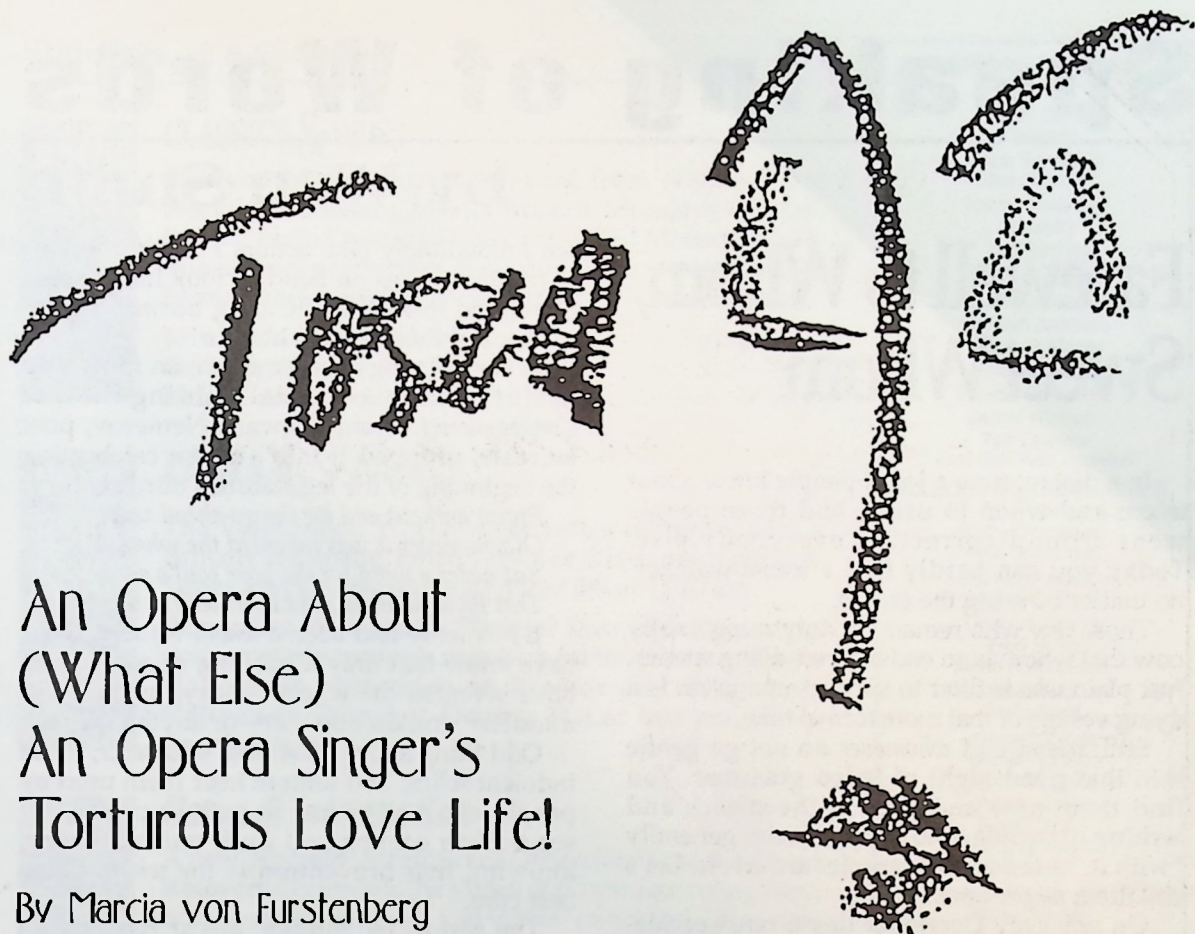
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An Opera About (What Else) An Opera Singer's Torturous Love Life!

By Marcia von Furstenberg

Giacomo Puccini must have had fun composing the opera *Tosca*, knowing that life imitates art and vice versa. How could he resist writing such moving arias that are to this day some of his most memorable? Yes, *Tosca* has its sentimental moments along with a few moments of jealousy, torture, lust, horror, sadism, a little murder and even a suicide. They all die in the end but to some of the most beautiful music ever heard!

Floria Tosca, an opera singer of Rome in 1800, is in love with a portrait painter, Cavaradossi, who is painting a portrait inside a church. She comes to check up on him because she is sure she has heard him whispering to someone in the sanctuary. What she has heard is his conversation with an old friend, Angelotti, who has escaped from prison and is on the run. Angelotti is hiding in the church, but Cavaradossi does not divulge this information to Tosca; he just soothes her jealous fears with a love song. Tosca disbelievingly leaves, only to return soon to spy on Cavaradossi.

Cavaradossi then instructs Angelotti to hide in a well on his property. He will bring him food and clothing and sends him on his way. Shortly, the dastardly Scarpia (Philip Frohnmayer) chief of police, of course, shows up to find out if Cavaradossi knows the whereabouts of his friend, Angelotti. He has

found a fan on the church floor and Tosca returns just in time to be told by Scarpia that Cavaradossi is indeed having an affair with the model for the portrait he is painting. With much satisfaction Scarpia kneels with the rest of the churchgoers who have gathered by then to contemplate his conquest of Tosca and the end to Cavaradossi.

And this is only the first act!

In the second act, Cavaradossi hotly disclaims any knowledge of the whereabouts of Angelotti. But Scarpia takes pleasure in torturing him for information while he opens the door to let Tosca hear her lover's cries of pain. Tosca, having been told by Cavaradossi the story of Angelotti, breaks down and for the release of Cavaradossi tells Scarpia where Angelotti is. But his freedom is short lived. Just as Scarpia has released his prisoner, news comes of Napoleon's victory at Marengo and Cavaradossi shouts for joy. (Wrong move on his part.) Scarpia, angry at that response and gleeful with a reason to rearrest him, condemns him to death and has him dragged away to the dungeons.

Scarpia tries to seduce Tosca and she sings of how she has devoted her life to art and love and how cruel life has been to her.

Angelotti, meanwhile, has killed himself

Continued on page 33

Speaking of Words

by Wen Smith

Farewell to Whom, Sweet Whom

In a distant time a lot of people knew about *whom* and when to use it, and those people went around correcting everybody else. Today you can hardly find a *whom*-watcher, no matter how big the crowd.

Those few who remain on duty recognize by now that *whom* is an endangered, ailing species. Just plain *who* is fitter to survive, and *whom* is a dying vestige of that more formal time.

Still, *whom* and *whomever* do not go gentle into that good night of faded grammar. You find them now and then in the speech and writing of people who are otherwise generally "with it." Alas, most examples are errors. Let's call them *whom*-boos.

On one gray December day a rare speckle-breasted *whomever* came into my hand, nestled in the small print on the backside of a California Lotto ticket. Not sure I'd really seen it, I peered again at the spot, this time with a magnifying glass.

"This ticket," it said of itself, "belongs to *whomever* has it." There it was, a *whomever* nesting where only a *whoever* belonged.

The difference lies in family traits. Both words are of the pronoun clan, but *whoever* (like *who*, *he*, *she*, and *they*) is from the eastern branch, an active group eager for work, glad to be always doing things. But *whomever* (like *whom*, *him*, *her*, and *them*) is from the lazy western branch, a do-nothing crew that can only be done to.

Lotto's "*whomever* has it," then, was wrong. A *whomever* may be had, but it cannot have anything. Each ticket properly "belongs to *whoever* has it."

It was a heady thrill to be first to have spotted the brazen impostor. Who else, after all, would waste time reading the backside of a Lotto ticket? And who these days would likely recognize the rare bird so far from its natural habitat? I felt sure of a footnote in grammar's odd-ubon.

Duty is duty, so I reported the find to Chon Gutierrez, director of the California Lottery. What could he do about that speckle-breasted *whomever* chirping on this illicit nest, hatching some 40-million eggs a week, threatening the rhetorical ozone of the state?

Gutierrez, though duly chagrined, could

not immediately take action. He had millions of printed tickets on hand. It took him sixteen months to flush the offending *whomever* from the back of the Lotto tickets.

In early spring another specimen turned up in the nation's capital, hiding in the *Congressional Record*. Howard Nemerov, poet laureate, dropped it into a poem celebrating the beginning of the legislature's third century:

*Praise without end for the go-ahead zeal
Of whomever it was invented the wheel;
But never a word for the poor soul's sake
That thought ahead, and invented the brake.*

If Nemerov had been a *whom*-watcher, he'd have known that only a bustling *whoever* could have invented the wheel. A lazy, uninventive *whomever* wouldn't do that—or anything else.

Odd thing about *whom* and *whomever*, those indolent relics: You seldom hear them used by people who really know how. Such people can see a *whom* coming and duck out of its way, knowing that prevention is the *whom*-boo's best cure.

The rest of us, though, are at risk. Those who worry about such things must remember that avoiding *whom* is a game with rules. The simplistic solution, to use *who* instead, will not always work. "I'm the one for *who* the bell tolls" just won't do. Poet John Donne, and Hemingway after him, knew that the bell always tolls for a slothful *whom*, never for an up-and-doing *who*.

Shakespeare and some of his contemporaries solved the problem by using *that*, even for people, instead of *who* or *whom*. He wrote his own epitaph, using YE for the and YT for that:

BLESE BE YE MAN YT SPARES THES STONES,
AND CURST BE HE YT MOVES MY BONES.

As far as we know, the bard's bones haven't been moved yet. He must have known that neither *who* nor *whom* would daunt the ghouls.

After Shakespeare's time *whom* gained a respectable reputé despite its lazy habits, and now, even as it dies, it stirs endless anxiety.

But it's best to relax. Your *whom*-boos will probably go unnoticed, since a *whom*-watcher is hard to find these days. Still, anyone who will read the backside of a Lotto ticket or the small print in the *Congressional Record* can surely find *you*.

Just don't let him move your bones.

Wen Smith, a freelance writer who lives in Ashland, is a volunteer newscaster for Jefferson Public Radio. His "Speaking of Words" is heard on *The Jefferson Daily* every Wednesday.

Specials at a Glance

**KSOR
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CLASSICS & NEWS

Siskiyou Music Hall (now heard from Noon - 4 pm weekdays) features **Mostly Mozart Mondays** this fall, leading up to December's bicentennial of Mozart's death. Special programming includes concerts in the **ITT Mozartwoche** series from Mozart's birthplace, Salzburg.

Join us in celebrating the **Chicago Symphony Orchestra's 100th Birthday**, Friday, October 18th. We'll be featuring special CSO recordings throughout the day.

**KSMF
KSBA
KSKF**

Rhythm & News

The Volkswagen World Music Series continues with a concert featuring **Fourplay, Lee Ritenour and Bob James and Co.**, Saturday, October 5th at 11:00 am.

Remember the **Firesign Theatre**? Two of the legendary radio comedy troupe's members invite you to celebrate Halloween with them on **Proctor and Bergman's Halloween** Thursday, October 31st at 8:00 pm. Keep your lights on!

KSJK

News & Information

A new program, **Magnificent Obsession: True Stories of Recovery** documents the stories of people recovering from drug and alcohol abuse, told in their own words. This program airs Fridays at 1:00 pm, beginning October 4.

And the repeat broadcast of **Talk of the Town** moves from Saturdays to Fridays at 12:30 pm, beginning October 4.

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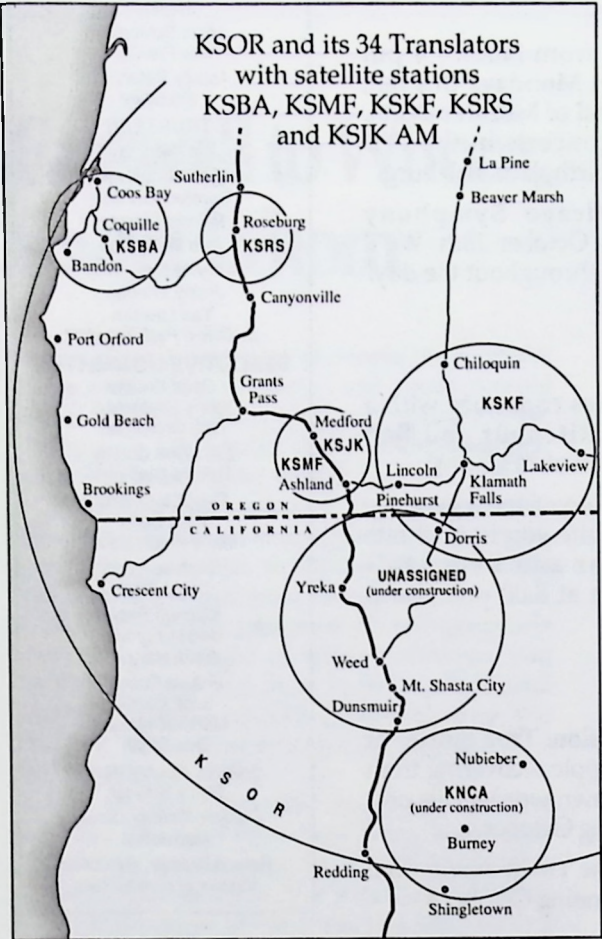
The Guide Goes Recycled

We are extremely pleased to announce that, beginning with this issue, *The Guide* is now printed on paper containing 40% recycled fibers. We have wanted to take this step long ago but simply couldn't justify the drastic cost increase of using recycled paper.

We are thankful to all our listeners and members who wouldn't let us forget that we all must do our part to ensure a planet worth inheriting for our children. We are also thankful to the *Ashland Daily Tidings* for its assistance in printing a quality publication on recycled stock at a price we can afford.



Jefferson Public Radio at a Glance



CLASSICS & NEW

Monday		
KSOR 90.1 FM ASHLAND Dial positions for translator communities listed below KSRS 91.5 FM ROSEBURG	5:00 Morning Edition	2:00 IT
	7:00 First Concert	(P)
	10:00 Bob and Bill	C
	12:00 News	(I)
	12:10 Siskiyou Music Hall	4:00 A
		4:30 T

Rhythm & N

Monday		
KSMF 89.1 FM MEDFORD ASHLAND KSBA 88.5 FM COOS BAY KSKF 90.9 FM KLAMATH FALLS	5:00 Morning Edition	9:00 M
	9:00 Open Air	T
	3:00 Marian McPartland's Piano Jazz (Fridays)	J
	4:00 All Things Considered	S
	6:30 The Jefferson Daily	(V)
	7:00 Echoes	L
		S
		9:30 K
		J

News & Inform

Monday		
KSJK 1230 AM TALENT	5:00 Monitoradio Early	M
	6:00 BBC Newshour	T
	7:00 Morning Edition	T
	11:00 Monitoradio Early	1:00 L
	12:00 Soundprint/Talk of the Town (Mondays)	(C)
	Parents' Journal (Tuesdays)	A
	Horizons / Crossroads (Wednesdays)	(C)
	The Jefferson Exchange (Thursdays)	(C)
		1:30 I
		2:00 I

KSOR
Dial Positions in Translator Communities

Bandon 91.7	Happy Camp 91.9
Big Bend, CA 91.3	Jacksonville 91.9
Brookings 91.1	Klamath Falls 90.5
Burney 90.9	Lakeview 89.5
Callahan 89.1	Langlois, Sixes 91.3
Camas Valley 88.7	LaPine, Beaver Marsh 89.1
Canyonville 91.9	Lincoln 88.7
Cave Junction 90.9	McCloud, Dunsmuir . 88.3
Chiloquin 91.7	Merrill, Malin, Tulelake 91.9
Coquille 88.1	Port Orford 90.5
Coos Bay 89.1	Parts of Port Orford, Coquille 91.9
Crescent City 91.7	Redding 90.9
Dead Indian-Emigrant Lake 88.1	Roseburg 91.9
Ft. Jones, Etna 91.1	Sutherlin, Glide 89.3
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	Yreka, Montague 91.5
Grants Pass 88.9	

Through Friday		Saturday	Sunday
s Mozartwoche ndays) ago Symphony ays) Things Considered Jefferson Daily	5:00 All Things Considered	6:00 Weekend Edition	6:00 Weekend Edition
	6:30 Marketplace	8:00 First Concert	8:00 Millenium of Music
	7:00 State Farm Music Hall	10:30 NPR World of Opera	9:30 St. Paul Sunday Morning
		2:00 International Music Series	11:00 Siskiyou Music Hall
		4:00 All Things Considered	2:00 St. Louis Symphony
		5:00 State Farm Music Hall	4:00 All Things Considered
			5:00 America and the World
			5:30 Pipedreams
			7:00 State Farm Music Hall

Through Friday		Saturday	Sunday
y Way Starlight ater (Mondays) IFrank (Tuesdays) ected Shorts dnesdays) show (Thursdays) ndplay (Fridays) Nordine's Word z (Mondays)	10:00 Jazz (Mondays)	6:00 Weekend Edition	6:00 Weekend Edition
	Jazz (Tuesdays)	10:00 Car Talk	9:00 Mountain Stage
	Jazz (Wednesdays)	11:00 Jazz Revisited	11:00 The Thistle and Shamrock
	American Jazz Radio Festival (Thursdays)	11:30 Open Air	12:00 The Folk Show
	Riverwalk (Fridays)	1:00 AfroPop Worldwide	4:00 New Dimensions
	11:00 Vintage Jazz (Fridays)	2:00 World Beat	5:00 All Things Considered
	12:00 Jazz (Thursdays)	5:00 All Things Considered	6:00 Possible Musics I
		6:00 Whad'Ya Know?	8:00 Music from the Hearts of Space
		8:00 The Grateful Dead Hour	9:00 New Sounds
		9:00 BluesStage	10:00 Possible Musics II
		10:00 The Blues Show	

Through Friday		Saturday	Sunday
y Way Starlight eatre / Talk of the wn (Fridays) ling on Earth ondays) America and the World esdays) mbridge Forum ednesdays) undprint (Thursdays) gnificant Obsession ridays) cifica News onitoradio	3:00 Marketplace	6:00 Weekend Edition	6:00 Weekend Edition
	3:30 As It Happens	11:00 Wha D'Ya Know	10:00 Sound Money
	4:30 The Jefferson Daily	1:15 SOSC Football	11:00 Sunday Morning
	5:00 All Things Considered	4:00 Car Talk	2:00 El Sol Latino
	6:30 Marketplace	5:00 All Things Considered	8:00 All Things Considered
	7:00 MacNeill-Lehrer Newshour	6:00 Modern Times	9:00 BBC News
	8:00 BBC Newshour	8:00 All Things Considered	
	9:00 Pacifica News	9:00 BBC News	
	9:30 All Things Considered		
	11:00 Sign-off		

CLASSICS & NEWS

KSOR 90.1 FM KRSR 91.5 FM

(For dial positions in translator communities see page 20)

Monday through Friday

5:00 am Morning Edition

The latest news from National Public Radio with host Bob Edwards. Includes:

6:50 am Regional News

6:55 am Russell Sadler's Oregon Outlook

7:00 am First Concert

Classical music for the morning, hosted by Pat Daly. Includes NPR news at 7:01 and 8:01, regional news at 7:30, 8:30 and 9:00, also:

7:37 am Star Date

8:37 am Marketplace Report

9:30 am Siskiyou Pass with Thomas Doty

9:57 am Calendar of the Arts

Featured Works (Begins at 9:07 am)

Oct 1 T BACH: Brandenburg Concerto No. 4

Oct 2 W MOZART: Horn Quintet in E-flat

Oct 3 Th RAVEL: Introduction and Allegro

Oct 4 F QUANTZ: Flute Concerto

Oct 7 M BEETHOVEN: Quartet in F, Op. 14, No. 1

Oct 8 T STRAUSS: *Morning Papers* Waltz

Oct 9 W SIBELIUS: *Karelia* Suite

Oct 10 Th STRAVINSKY: Octet

Oct 11 F BARBER: Four Excursions

Oct 14 M GROFE: *On the Trail*

Oct 15 T BEETHOVEN: Piano Sonata No. 24

Oct 16 W HANDEL: *Concerto Grosso*, Op. 6, No. 11

Oct 17 Th DUKAS: *The Sorcerer's Apprentice*

Oct 18 F WEBER: *Seven Variations*, Op. 33

Oct 21 M MOZART: *Symphony No. 29*

Oct 22 T R. STRAUSS: *Duet Concertino*

Oct 23 W VAUGHAN WILLIAMS: *A Lark Ascending*

Oct 24 Th SCHUBERT: *Three Impromptus*

Oct 25 F KODALY: *Galanta Dances*

Oct 28 M MENDELSSOHN: *Fingal's Cave*

Oct 29 T MOZART: *Horn Concerto No. 4*

Oct 30 W RODRIGO: *Concierto de aranjuez*

Oct 31 Th DEBUSSY: *Suite Bergamasque*

10:00 am Bob and Bill

12:00 n News, Weather, and Calendar of the Arts

12:10 pm Siskiyou Music Hall

Featured Works (Begins at 2 pm)

Oct 1 T RACHMANINOV: Piano Concerto No. 3 in D Minor

Oct 2 W SCHUBERT: *Sonata for Arpeggione*

Oct 3 Th C.P.E. BACH: *Oboe Concerto in E-flat*

Oct 4 F BERLIOZ: *Symphonie fantastique*

Oct 7 M BRAHMS: *Variations on a Theme by Haydn*

Oct 8 T MOZART: *Piano Quartet No. 1*

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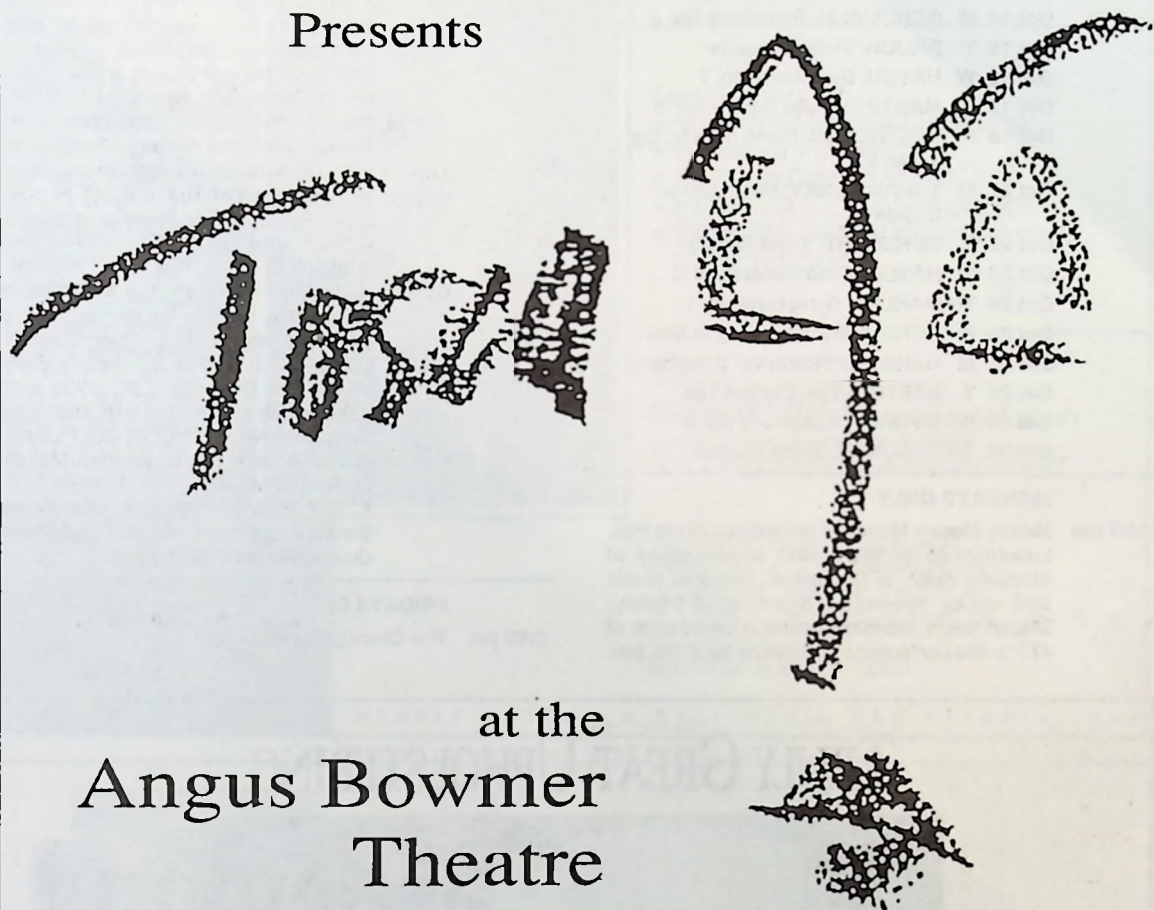
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CLASSICS & NEWS

KSOR 90.1 FM KSRS 91.5 FM

(For dial positions in translator communities see page 20)

- Oct 9 W BIZET: Symphony in C
 Oct 10 Th PROKOFIEV: String Quartet No. 1
 Oct 11 F SAINT-SAENS: Piano Concerto No. 2
 Oct 14 M SCHUMANN: Symphony No. 4
 Oct 15 T BRUCH: Violin Concerto
 Oct 16 W HAYDN: Symphony No. 7
 Oct 17 Th MARTINU: Cello Sonata No. 3
 Oct 18 F BEETHOVEN: Piano Sonata, Op. 3, No. 3
 Oct 21 M TCHAIKOVSKY: Serenade for Strings
 Oct 22 T SCHUBERT: *Trout* Quintet
 Oct 23 W HAYDN: Cello Concerto in C
 Oct 24 Th MAHLER: Symphony No. 1
 Oct 25 F GERSHWIN: *Rhapsody in Blue*
 *Oct 28 M HANSON: "Romantic" Symphony
 Oct 29 T BEETHOVEN: Clarinet Trio
 Oct 30 W DVORAK: Symphony No. 8
 Oct 31 Th DEBUSSY: String Quartet

MONDAYS ONLY

2:00 pm Mostly Mozart Mondays on Siskiyou Music Hall. Leading up to the 200th anniversary of Mozart's death in December, Siskiyou Music Hall will be offering an afternoon of (mostly) Mozart every Monday, including broadcasts of *ITT's Mozartwoche* Mondays at 2:00 pm,

recorded in Mozart's birthplace, Salzburg, Austria.

- Oct 7 Sandor Vegh conducts the Camerata Academica of the Salzburg Mozarteum in Mozart's Six German Dances, K. 600, Three German Dances, K. 605, the Piano Concerto No. 18 in B-flat, K. 456, with pianist Stefan Vladar; and the Symphony No. 39 in E-flat.
 Oct 14 Pianist Andras Schiff and oboist Heinz Holliger join other distinguished chamber musicians in performances of Mozart's Clarinet Trio in E-flat, K. 498, Quintet in E-flat for Piano and Winds, K. 452, and Quartet for Piano and Strings in G Minor, K. 478.
 Oct 21 Hans Graf conducts the Mozarteum Orchestra in Mozart's Five Contredances, K. 609, Violin Concerto No. 2 in D, K. 211 and Rondo in C for Violin and Orchestra, K. 373, with soloist Thomas Zehetmair, and Symphony No. 36 in C, K. 425 ("Linz").
 Oct 28 Pianist Andras Schiff joins the Mosaic Quartet in Mozart's Divertimento in F, K. 138, Piano Trio in E, K. 542, Piano Sonata No. 12 in F, K. 332, and String Quartet No. 15 in G, K. 387.

FRIDAYS ONLY

2:00 pm The Chicago Symphony

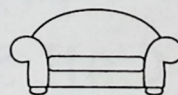
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CLASSICS & NEWS

KSOR 90.1 FM KSRS 91.5 FM

(For dial positions in translator communities see page 20)

Daniel Barnoim assumes the Music Director position for the CSO's 101st season, succeeding Sir Georg Solti.

Oct 4 Daniel Barenboim is conductor and soloist in Mozart's Piano Concerto No. 17 in G, K. 453; and conducts Bruckner's Symphony No. 4 in E-flat ("Romantic").

Oct 11 Sir Georg Solti conducts the World Premiere of *Byzantium* by Sir Michael Tippett; and the Symphony No. 5 by Mahler.

Oct 18 James Levine conducts the Violin Concerto in D, Op. 35 by Tchaikovsky, with soloist Joshua Bell; and *Oedipus Rex* by Stravinsky.

Oct 25 Daniel Barenboim conducts Beethoven's *Miss Solemnis*, Op. 123.

Oct 18 The Chicago Symphony Orchestra's 100th Birthday!

Join us on KSOR and KSRS as we celebrate the official 100th birthday of the Chicago Symphony Orchestra. Throughout the day we'll be playing recordings by the CSO, and offering listeners a few surprises as well.

4:00 pm All Things Considered

4:30 pm The Jefferson Daily

5:00 pm All Things Considered

6:30 pm Marketplace

The latest business news, hosted by Jim Angle.

7:00 pm State Farm Music Hall

With hosts Peter Van De Graaff, Scott Kuiper and Dennis Moore.

2:00 pm Sign Off

Saturday

6:00 am Weekend Edition

8:00 am First Concert

Includes:

8:30 am Nature Notes with Frank Lang

9:00 am Calendar of the Arts

9:30 am Siskiyou Pass with Thomas Doty

10:30 am NPR World of Opera

Oct 5 Salammbo by Mussorgsky. Zoltan Pesko conducts the Netherlands Radio Philharmonic Orchestra and Chorus, and the cast includes Stefka Mineva, Sergei Koptchak, and Erich Knott. This opera was based on a novel by Flaubert, and much of the music Mussorgsky later "recycled" for use in *Boris Godunov*.

Oct 12 Das Rheingold by Wagner From the 1991 Bayreuth Festival, Deutsche Welle presents this broadcast. Daniel Barenboim conducts, and the cast



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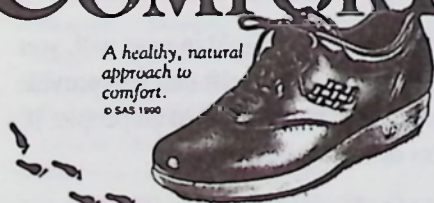
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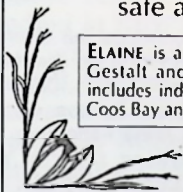
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Oct 19 *Ivan Susanin* by Glinka. Edo de Waart conducts the Netherlands Radio Philharmonic, and the cast includes Tatjana Novikova, Tamara Sinjavskaja, and Alexi Stebjanko. This was Glinka's first complete opera, and is also known as *A Life for the Tsar*.

Oct 26 *Anna Bolena* by Donizetti. Kenneth Montgomery conducts the Netherlands Radio Symphony, and the cast includes Nelly Miricioiu, Cynthia Clarey and Roberto Scanduzzo.

2:00 pm International Music Series

Oct 5 Bernard Haitink conducts the Berlin Philharmonic, the Ernst Senff Choir, and the Boys Choir of Tolz, with mezzo-soprano Florence Quivar in a performance of the Symphony No. 3 in D minor by Mahler.

Oct 12, 19, 26 to be announced.

4:00 pm All Things Considered

5:00 pm State Farm Music Hall

2:00 am Sign Off

Sunday

6:00 am Weekend Edition

8:00 am Millennium of Music

This weekly program, hosted by Robert Aubry Davis, focuses on the sources and main-streams of European music for the one thousand years before Bach.

9:30 am St. Paul Sunday Morning

Oct 6 Pianist Christopher O'Riley and cellist Carter Brey perform music by Debussy, Piazzolla, and Rachmaninov.

Oct 13 The string ensemble Gurrufio interprets traditional Venezuelan music, as well as the repertoire of more classical Venezuelan composers.

Oct 20 Soprano Dawn Upshaw and pianist Richard Goode perform lieder and piano pieces by Schumann, Schubert, Mozart, Wolf and Brahms.

Oct 27 Oregon writer Ken Kesey retells his story "Little Tricker the Squirrel Meets Big Double the Bear," with the musical score performed by the Chamber Music Society of Lincoln Center. The Society also performs works by Mozart and Stravinsky.

11:00 am Siskiyow Music Hall
Classical music for your Sunday.

2:00 pm St. Louis Symphony

Leonard Slatkin conducts this series of concerts.

Oct 6 Leonard Slatkin conducts the *Egmont* Overture, Op. 84 by Beethoven; the Piano Concerto by William Bolcorm, with soloist Emanuel Ax; the Concerto for Two Pianos in E-flat, K. 365 by Mozart, with soloists Emanuel Ax and Yoko Nozaki Ax; and the Symphony *Mathis der Maler* by Hindemith.

Oct 13 Leonard Slatkin conducts *Dream-waltzes* by Steven Stucky; the Violin Concerto in A Minor, Op. 28 by Karl Goldmark, with soloist Itzhak Perlman; and the Symphony No. 1 in C Minor, Op. 68 by Brahms.

Oct 20 Leonard Slatkin conducts the Overture to *The Bartered Bride* by Smetana; *Reflections* for English Horn, Cello and Orchestra, with Marc Gordon, English horn, and cellist Anne Fagerburg; the Concerto for String Quartet and Orchestra by Ludwig Spohr; the Concerto for Woodwinds, Harp and Orchestra by Hindemith; and the Violin Concerto No. 1 in A Minor by Shostakovich, with soloist Silvan Ilievici.

Oct 27 Raymond Leppard conducts *Tapiola* Op. 112 by Sibelius; the Piano Concerto No. 4 in G, op. 58 by Beethoven, with soloist Horacio Gutierrez; and the Symphony No. 5 in D by Ralph Vaughan Williams.

4:00 pm All Things Considered

5:00 pm America and the World

A weekly discussion of foreign affairs, hosted by distinguished journalist Richard C. Hottel, and produced by National Public Radio.

5:30 pm Pipedreams

Michael Barone hosts this weekly program devoted to "The King of Instruments," the organ.

7:00 pm State Farm Music Hall

2:00 am Sign Off



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The 1991-92 series continues with a Friday, April 3 performance by recent Naumburg winners, the Peabody Piano Trio. The members of the trio, Violaine Melancon, violin; Bonnie Thron, cello; and Seth Kopp, piano, studied at such schools as Curtis and Julliard and with teachers Ivan Galamian, Lynn Harrell, Leonard Shive, and Leon Fleisher (the husband of Violaine Melancon). The trio is especially interested in commissioning and performing contemporary works. Program: the Trio in G minor, Op. 15 by Smetana, Beethoven's Bb Major Trio, (*Archduke*) and the 1990 composition, *Four Movements for Piano Trio* by Chinese composer Bright Sheng.



Ohlsson

"A masterly performance—big, brilliant, unflagging, lyrical."

The third, and final performance in the Medalist Series, and the dedication of Chamber Music Concert's new Steinway piano (to celebrate the final payment on the three year loan), will be a recital by internationally-renowned pianist Garrick Ohlsson, Thursday, April 23.

Ohlsson was the first American to win the Gold Medal in the Chopin International Piano Competition, Warsaw. A foremost pianist of our time, he appears regularly as both recitalist, orchestral soloist, and chamber musician in the world's great concert halls. Ohlsson's technical and musical prowess comes from the F. Busoni, Debussy, Rubinstein, and Webern tradition, among others. Program: All Chopin.



Colorado

"Their musicianship was not merely superb; it was technically powerful and brazenly passionate."

The final concert in the 1991-92 season will be a special engagement by Deborah Redding and Julie Rosenfeld, violins; Francesca Martin, viola; and Diane Chaplin, cello, members of the Colorado String Quartet. Within a ten-day period, the quartet won two of the highest chamber music honors: The Naumburg Chamber Music Award and First Prize at the Banff International String Quartet Competition. As guest artist with the quartet, New York City Opera soprano Elizabeth Braden ("strong, rich, almost Balkan-sounding soprano") will be performing a group of famous Mozart arias. Program: *Vado ma dove?*, *Chi sa qual sia?*, and *Bella mia fiamma... Resta, o cara* by Mozart (with soprano); Ginastera's Quartet #2 in F# Minor, and Quartet in Eb Major by Beethoven.

All concerts are in the SOSC Music Building Recital Hall at Southern Oregon State College. Except for the Penneys' recital, all performances are at 8:00 p.m. Season tickets for the Steinway III Series (Stamic, Ames, Peabody, and Colorado) are available for \$56 (reserved seating) and \$44 (general admission).

Tickets to all three concerts in the Medalist Recital Series (Noras, Penneys, Ohlsson) have been reduced to only \$30 with a purchase of a reserved seat, season ticket for the Steinway III Series, or \$33 for a Steinway III General Admission season ticket. A non-season ticket for all three Medalist recitals is \$35.

Individual tickets at the door for both the Steinway III and Medalist Series are \$14 each. Call Lesley Pohl, SOSC Division of Continuing Education, 552-6333 for more information.

Greg Fowler is the Founder and Director of Chamber Music Concerts at Southern Oregon State College. He is also a professor of biology and Director of the Honors Program.

Craig Vittetoe is a former teacher of English. He also played cello in the San Andreas String Quartet for 25 years in the Bay Area.

Rhythm & News

KSMF 89.1 FM KSBA 88.5 FM KSKF 90.9 FM

Monday through Friday

- 5:00 am Morning Edition**
The latest news from National Public Radio, hosted by Bob Edwards. Includes:
6:50 am Regional News
6:55 am Russell Sadler's Oregon Outlook
- 9:00 am Open Air**
A blend of jazz, world music, contemporary pop, new age, and blues. Includes:
9:30 am Ask Dr. Science
10:30 am Siskiyou Pass with Thomas Doty
12:00 n News and Weather
1:00 pm Calendar of the Arts
2:01 pm NPR News
3:01 pm NPR News

FRIDAYS ONLY

- 3:00 pm Marian McPartland's Piano Jazz**
- Oct 4** Cedar Walton is a consummate post-bop pianist, and here he plays his own "Fantasy In D," and joins Marian in "A Closer Walk With Thee."
- Oct 11** Albert Dailey plays his own "Indecision," and duets with Marian Include "Just One of Those Things."
- Oct 18** Harry Connick, Jr. pays his second visit to Marian's show, playing and singing "They Didn't Believe Me," and a duet with Marian on "Stompin at the Savoy."
- Oct 25** George Shearing and Steve Allen

come together at the first Gilmore International Keyboard Festival for a gala evening of *Piano Jazz*.

4:00 pm All Things Considered

6:30 pm The Jefferson Dally

7:00 pm Echoes

John Diliberto brings you a new music program, which combines sounds as diverse as African Kora and Andean New Age with Philip Glass and Pat Metheny. *Echoes* paints a vivid soundscape using a variable mix of musical textures.

OCTOBER 31

8:00 pm Proctor and Bergmas' Halloween

Join these two legendary members of the Firesign Theatre over at their house. They say it's haunted. If you're too frightened actually to visit the house, you can even call in. But better leave your lights on.

9:00 pm Siskiyou Pass, with Thomas Doty

MONDAYS

9:02 pm Milky Way Starlight Theatre

Richard Moeschl, Traci Ann Batchelder and Brian Parkins explore the human side of astronomy. Stories, dramatizations, and what you can see in the sky each week.

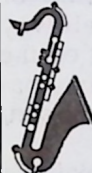
9:30 pm Ken Nordine's Word Jazz

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TUESDAYS

- 9:02 pm **Joe Frank**
This Los Angeles-based post modern storyteller's weekly foray into the weirdness of life in the Nineties.

WEDNESDAYS

- 9:02 pm **Selected Shorts**
The return of this popular program which features well-known stage and screen actors interpreting contemporary short stories.
- Oct 9 Irene Worth reads "The Duchess and the Jeweler" by Virginia Woolf, and John Shea reads "The Adventure of a Reader," by Italo Calvino.
- Oct 16 Arthur French reads Richard Wright's "Almos' A Man," and Virginia Randal reads Sandra Cisneros's story, "The House on Mango Street."
- Oct 23 Jonathan Hadary reads "I Spy" by Daniel Menaker, and Anne Meara reads "Goodbye and Good Luck" by Grace Paley.
- Oct 30 Keith Szarabajka reads "Hearing from Wayne" by Bill Franzen, Cynthia Harris reads "Poll" by Veronica Geng, Claire Bloom reads "Love and Lethe" by Samuel Beckett, and Terry Donnelly and Arthur Morey read Beckett's "Fizzles #3 and #4."

THURSDAYS

- 9:02 pm **Le Show**
Satirist Harry Shearer bites every hand that feeds him.

FRIDAYS

- 9:02 pm **Soundplay**
This series presents some of the most important contemporary radio dramas from both Europe and the U.S. Almost all programs are being heard in this country for the first time.
- Oct 4 **The Flight of Lindbergh: A Radio Cantata** by Bertolt Brecht and Kurt Weill. This early collaboration between Brecht and Weill, written in 1929, salutes Lindbergh's 1927 trans-Atlantic flight.
- Oct 11 **The Outsider** by Wolfgang Borchert. The first radio play produced outside Germany after World War II, *The Outsider* (also published as *The Man Outside*) is a deliberate assault on German efforts to forget the Nazi period.
- Oct 18 **Dreams** by Gunter Eich. Though virtually unknown in this country, Gunter Eich is internationally respected as a pre-eminent pioneer in the development of the art of radio drama. This play created a huge controversy in Germany when it was first broadcast in 1951.
- Oct 25 **The Other and I** by Gunter Eich. There are moments when one has the uncanny sense that one is living a life other than that which one might have chosen. Ellen, the main character in this play, takes that feeling one step farther.

10:00 pm **Ask Dr. Science**

10:02 pm **Jazz**

The best in jazz, from Louis Armstrong to the Art Ensemble of Chicago. Thursdays begin with live performances on the *American Jazz Radio Festival* and Fridays are devoted to vintage jazz, beginning at 10:02 with *Riverwalk: Live from the Landing*.

THURSDAYS

- 10:02 pm **The American Jazz Radio Festival**
- Oct 4 Singer/pianist Andy Bey and tenor saxophonist Leo Johnson perform at a concert in Newark, N.J.
- Oct 11 The new season of AJRF kicks off with a hot performance from Lou Rawls, with a complete big band, and a duo performance from tenor saxophonist Houston Person and singer Ella James.
- Oct 18 Dizzy Gillespie (who turned 74 on October 17) headlines a set at the 1991 Montreux-Detroit Festival, along with pianist Michel Petrucciani.
- Oct 25 A night of Latin-influenced sounds, with the Michel Camilo Quintet, and Cuban pianist Gonzalo Rubalcaba, who performs with bassist Charlie Haden and drummer Jack DeJohnette.

FRIDAYS

- 10:02 pm **Riverwalk: Live from the Landing**
End your week with some toe-tapping traditional jazz, featuring the Jim Cullum Jazz Band and guest artists in performances of jazz classics.
- 2:00 am **Sign Off**

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Saturday

- 6:00 am **Weekend Edition**
 10:00 am **Car Talk**
 Tom and Ray Magliozzi, alias "Click and Clack," tell you how to get along with your car. They're full of advice... but that's not all they're full of.
 11:00 am **Jazz Revisited**
 11:30 am **Open Air**

OCTOBER 4TH

- 1:00 am **The Volkswagen World Music Series**
 Welcome October with a hot live concert featuring Fourplay, Lee Ritenour and Bob James and Co. And tune in to win some CDs by our guest artists!
 1:00 pm **AfroPop Worldwide**
 Georges Collinet takes you around the world for some of the hottest pop sounds from Africa, the Caribbean, Central and South America.
 2:00 pm **World Beat**
 Host Thom Little with reggae, Afro-pop, soca, you name it.
 5:00 pm **All Things Considered**
 6:00 pm **Wha D'Ya Know?**
 Join Michael Feldman for his two-hour offbeat comedy quiz and variety show. You might

learn something. Then again...

- 8:00 pm **The Grateful Dead Hour**
 David Gans hosts this weekly program of concert tapes, recordings, and interviews of the legendary band.
 9:00 pm **BluesStage**
 Ruth Brown takes you to the hottest blues clubs in the country for live blues performances.
Oct 5 New Orleans soul queen Irma Thomas performs in Chicago, and we stop in Rochester, N.Y. for a performance by Little Milton.
Oct 12 The new season of *BluesStage* gets underway with sets from master harp players James Cotton and Charlie Musselwhite; and a tribute to the legendary harpist Little Walter.
Oct 19 The Godfather of "Go-Go," Chuck Brown, makes his *BluesStage* debut along with Chaka Khan. And smooth soul singer Charles Brown (no relation to Chuck) returns.
Oct 26 Right next to Chicago's Wrigley Field is the Cubby Bear, and we'll visit for sets from Kenny Neal, Lonnie Brooks, and Elvin Bishop.
 10:00 pm **The Blues Show**
 Your hosts are Peter Gaulke, Curt Worsley, and Lars Svendsgaard.
 2:00 am **Sign Off**

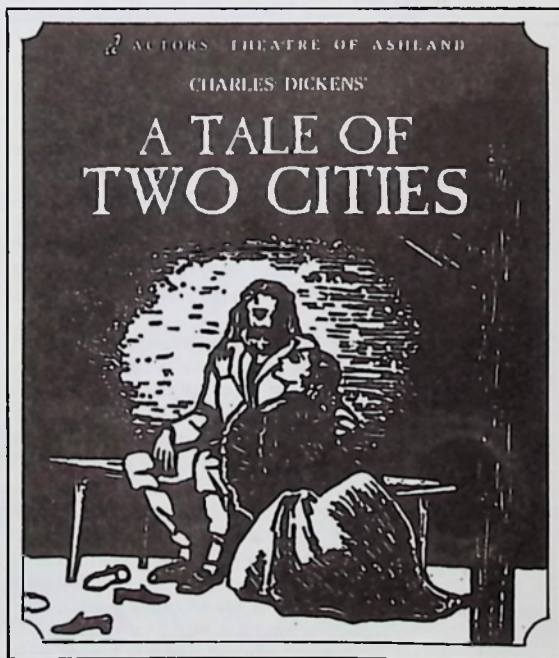
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Sunday

- 6:00 am **Weekend Edition**
- 9:00 am **Mountain Stage**
Larry Groce returns to Jefferson Public Radio with his weekly program of live music. The music ranges from Zydeco, gospel, blues, and Caribbean music to American traditional, pop and rock.
- 11:00 am **The Thistle and Shamrock**
Fiona Ritchie's weekly journey into the rich musical and cultural tradition of Scotland, Ireland, Britain and Brittany.
- 12:00 n **The Folk Show**
Keri Green is your host.
- 4:00 pm **New Dimensions**
- Oct 6 **Seeking Grace in the Postmodern World, with Charlene Spretnak.** This "comprehensivist" takes us on a trek through postmodernism, feminism, green politics and liberation theology.
 - Oct 13 **The Rhythm Experience, with Reinhard Flatischler and Heldrun Hoffman.** Flatischler has travelled the world collecting rhythms from many different cultures, and in this conversation he and Hoffman describe how rhythm can be a powerful healing force.
 - Oct 20 **Conscious Parenting, with Peggy O'Mara.** The editor and publisher of *Mothering* magazine explores how we can integrate work and family life in a way that is truly balanced.
 - Oct 27 **Money and Spirit, with Jacob Needleman.** This philosopher says, "Money has become for our generation what sex was for earlier generations... a force that is at the back of almost everything we do, but which we're not yet able to face without hypocrisy."
- 5:00 pm **All Things Considered**
- 6:00 pm **Possible Musics**
- 8:00 pm **Music from the Hearts of Space**
- 9:00 pm **New Sounds**
John Schaefer explores the exciting territory of music that falls outside the standard categories of jazz, folk, classical.
- 10:00 pm **Possible Musics II**
- 2:00 am **Sign Off**



Tosca – continued from page 17

and that news is brought to Scarpia in the midst of his attempted seduction. Tosca realizes her only means of saving Cavaradossi from execution is to agree to give herself to Scarpia in exchange for her lover's life. She agrees to the seduction and Scarpia orders an execution. The seduction is on but Tosca plunges a dagger into Scarpia's back. Tosca and Cavaradossi believe they have planned a mock execution and their getaway.

The final act finds the execution a real one and Tosca, despondent at this final insult from life, hurls herself off the parapet to her death.

This opera was not without its own intrigue. Victorien Sardou's drama, *La Tosca*, attracted two other composers, Verdi and Alberto Franchetti, whom Sardou gave exclusive rights to the drama. A scheme by Puccini ten years later, made Franchetti give up those exclusive rights to Puccini who then had a smashing success with it and Franchetti never forgave him for the deception.

Tosca is produced and directed by Penny Metropulos, known throughout the United States as one of the finest directors in America. Combined with the great talents of Lynn Sjolund, music director, also known internationally for his choral and orchestral genius, *Tosca* is sure to be a wonderful artistic experience.

Rogue Opera's all-star cast of international stars includes Marcia Cope-Hart from the Bay Area. She was a smashing success in Rogue Opera's production of *Die Fledermaus* and is glorious as Tosca. Scarpia will be played in all his sordidness by Philip Frohnemayer from New Orleans. He is a professor of voice studies at Loyola University, New Orleans. He is a native of the Rogue Valley. Richard Liszt, also from the Bay Area, is the poor lovesick Cavaradossi. Other cast members include Joe Vincent, Kurt-Alexander Zeller, Jonathan Hogan and Leaf Wade along with a chorus and orchestra.

Tosca may be a tragic opera in many ways, but the music transcends all to make this one of the most loved operas. Performances at the Angus Bowmer Theatre are on November 1st and 3rd at 8pm. Tickets are available by calling Rogue Opera at 552-6401 or dropping by the Britt Festivals office in the Medford Center.

Marcia von Furstenberg has been the managing director of the Rogue Opera for the past two years.

Monday through Friday

- 5:00 am Monitoradio Early Edition**
Pat Bodnar hosts this weekday newsmagazine produced by *The Christian Science Monitor*.
- 6:00 am BBC Newshour**
The British Broadcasting Corporation's morning roundup of news from around the world and from Great Britain.
- 7:00 am Morning Edition**
The latest news from National Public Radio, hosted by Bob Edwards.
- 11:00 am Monitoradio Early Edition**
12:00 n MONDAY: Soundprint
American Public radio's weekly documentary series. A repeat of Saturday's program.
TUESDAY: Parents Journal
Host Bobbie Connor talks with leading experts in the field of parenting.
WEDNESDAY: Horizons
National Public Radio's documentary series devoted to women and minorities.
THURSDAY: The Jefferson Exchange
Bob Davy, Joyce Oaks and Wen Smith host this call-in program dealing with important public issues ranging from health care to the timber industry to gun control. Phone in your questions and comments at 552-6779.
FRIDAY: Milky Way Starlight Theatre
Produced by Jefferson Public Radio, this weekly program explores the wonders of astronomy. Host Richard Moeschl, author of *Exploring the Sky*, is joined by Traci Batchelder and Brian Parkins for a look at how our scientific culture—as well as cultures of the past—understands astronomy and the universe.
- 12:30 pm MONDAY: The Talk of the Town**
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
WEDNESDAY: Crossroads
NPR's weekly magazine devoted to issues facing women and minorities.
FRIDAY: Talk of the Town (repeat of Monday broadcast)
- 1:00 pm MONDAY: Living on Earth**
TUESDAY: America and the World
WEDNESDAY: Cambridge Forum
THURSDAY: Soundprint (repeat of Monday noon program)
FRIDAY: Magnificent Obsession: True Stories of Recovery
An innovative documentary series which presents true stories of recovery from alcohol and/or drug dependency, told by those living the experience.
- 1:30 pm Pacifica News**
From Washington, D.C., world and national news, produced by the Pacifica Program Service.
- 2:00 pm Monitoradio**
- 3:00 pm Marketplace**
Jim Angle hosts this daily business magazine from American Public Radio.
- 3:30 pm As It Happens**
The Canadian Broadcasting Corporation's daily news magazine, with news from both sides of the border, as well as from around the world.

- 4:30 pm The Jefferson Daily**
Jefferson Public Radio's weekday news magazine, including news from around the region.
- 5:00 pm All Things Considered**
Robert Siegel, Linda Wertheimer and Noah Adams host NPR's evening news magazine.
- 6:30 pm Marketplace**
A repeat of the 3:00 pm broadcast.
- 7:00 pm MacNeil-Lehrer Newshour**
A simulcast of the audio of PBS's television news program.
- 8:00 pm BBC Newshour**
- 9:00 pm Pacifica News**
- 9:30 pm All Things Considered**
A repeat of the 5:00 pm broadcast.

Saturdays

- 6:00 am Weekend Edition**
Scott Simon hosts NPR's Saturday morning news magazine.
- 11:00 am Whad'Ya Know?**
Not much. You? Michael Feldman, public radio's Groucho Marx, with his weekly comedy quiz (?) show.
- 1:15 pm Southern Oregon State College Football**
Oct 5 Eastern Oregon at SOSC
Oct 12 SOSC at Western Oregon (NOTE: This game begins at 5pm and *All Things Considered* will be heard at 3pm. *Modern Times with Larry Josephson* will be pre-empted.)
Oct 19 SOSC at Willamette
Oct 26 Linfield at SOSC (Homecoming)
- 4:00 pm Car Talk**
Tom and Ray Magliozzi (alias Click and Clack) with their weekly program of automotive advice (a little) and humor (a lot).
- 5:00 pm All Things Considered**
Lynn Neary and Emile Guillermo host NPR's daily news magazine.
- 6:00 pm Modern Times with Larry Josephson**
From New York, a weekly call-in talk show focusing on the perplexing times in which we live.
- 8:00 pm All Things Considered**
A repeat of the 5:00 pm broadcast.
- 9:00 pm BBC News**

Sundays

- 6:00 am Weekend Edition**
Liane Hansen hosts NPR's Sunday morning news magazine, with weekly visits from the Puzzle Guy and automotive advice from Click and Clack.
- 10:00 am Sound Money**
Bob Potter's program of investment advice.
- 11:00 am CBC Sunday Morning**
The Canadian Broadcasting Corporation's weekend news magazine, with both news and documentaries.
- 2:00 pm El Sol Latino**
Music, news and interviews for the Hispanic community in the Rogue Valley—*en español*.
- 8:00 pm All Things Considered**
The latest news from NPR.
- 9:00 pm BBC News**
- Midnight Sign Off**

KSJK AM 1230 regular programming is subject to pre-emption by live coverage of news conferences, congressional hearings, sports events, and other special news broadcasts.

JEFFERSON *Exchange*

Oregon Shakespeare Festival Leaders to Appear

As the Oregon Shakespeare Festival begins renovation of its Elizabethan Theatre and construction of The Pavillion, three OSF veteran management team members will gather in our studios to tell the remarkable success story of OSF. Jefferson Exchange will air at 12:00 noon on Thursday, October 3 (KSJK AM1230) and on Jefferson Daily (as a feature without call-ins) at 4:30 pm on Thursday, October 10 (KSOR). Guests will be Bill Patton, Executive Director of OSF; Richard L. Hay, Principal Scenic and Theatre Designer; and Henry Woronicz, newly-appointed Artistic Director of OSF. They will describe the expansion and renovation work now underway at OSF's outdoor theatre, and will describe OSF's growth in 50 years from a small July 4th weekend play production to the immensely successful, highly-renowned production company that OSF is today... offering traditional and contemporary theatre productions in four theatres to sell-out crowds in Ashland and Portland year round.

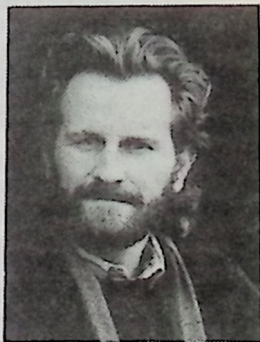
WILLIAM W. (BILL) PATTON has been with the Oregon Shakespeare Festival for 43 of its 50-year existence. He became the organization's first full-time staff member in 1943 as General Manager, and was appointed its Executive Director in 1981. He is the administrative leader of this performing arts organization, which is among the largest in the country with an annual budget of over \$10 million and a staff of 400 artists and craftsmen, producing (in 1990) 11 plays in 707 performances for an audience totaling 374,400 in Ashland and five plays in 159 performances for an audience totaling over 76,000 in Portland.



RICHARD L. HAY is Principal Scenic and Theatre Designer at the Oregon Shakespeare Festival. He designed all three of the festival theatres as well as more than 165 theatre productions. He also designs theatre productions for the Denver Center Theatre, and has designed productions for the Mark Taper Forum (Los Angeles), American Conservatory Theatre (San Francisco), PCPA / Theatrefest (Santa Maria), The Old Globe Theatre (San Diego), Missouri Repertory Company (Kansas City), Berkeley Rep and the Guthrie Theatre (Minneapolis). He was recipient of an Oregon Governor's Award for the Arts in 1989.



HENRY WORONICZ is the newly-appointed Artistic Director of the Oregon Shakespeare Festival. He has played a variety of major roles in seven seasons at OSF including Peer in *Peer Gynt* and Cyrano in *Cyrano de Bergerac*. He has played a variety of other roles in theatres across the United States including the American Conservatory Theatre (San Francisco), the Berkely Repertory, the Boston Shakespeare Company, the Utah Shakespearean Festival, and the Los Angeles Theatre Center. His directing assignments cover a variety of productions at theatres nationwide, including seven seasons at OSF.



The Troops

This poem is dedicated to the woman known at Truddi Chase,
whose mind has been kind to her and has created The Troops.

The Stepfather touched me
and I separated
like cells dividing in a mother's womb
I was two years old
in the grass
in the dark
when I became The Troops
and sometimes We look down
and all his finger prints
turn into black sticky paint
layers and layers
The Mother knew
she saw us and turned her head
let the curtain fall
lacy between our eyes

alone is safe but in the dark
I heard the grass crunch
the He was there
all of Him breathing on me
and then We were afraid
first of the grass
then of the barn
then of closets
then of the outhouse
of the eyes that peek
through the cracks
that touched Us, and hurt Us
We looked down
at the black
wanting to disappear
down under the outhouse into the pit
where We belonged
like The Stepfather said
like the dog said
by the orchard gate
to keep us in
He told Us, He told Us
We can't tell
The Stepfather played games
and if We told We'd be out there too
chained up with no food or water
by the orchard gate.

The Stepfather put Us down the well
and Zombie, one of The Troops, died
like the snakes
baby snakes
they came down like rain
We screamed
they wrapped themselves
around Zombie
and took her down all the way

into the water
and killed her, Zombie,
they drowned with her
swimming over each other
in the dark
trying to get out
The Stepfather pulled Us out
then He said don't tell
or worse'll happen
worse? We thought
worse than the dark?
worse than the hungry dog
that told Us not to tell?
worse than the eyes that peek
and speared Us?
worse than Zombie
drowning with the snakes?
worse than being two
the first time
in the grass
in the dark?

yes, so We drew Our faces
with no mouths
so We couldn't tell
about the grass
or the well
or the barn
or closets
or the outhouse
and the dark

seventeen
moved away
had a baby
put miles between
but He's still here waiting
I can smell Him
stalking me
at two years old through the grass
so The Troops
They stay
some with no names
in the dark places
black splashed all over Them.

— Michelle Hoff

Michelle Hoff, a recent graduate of Crater High School, twice won the Crater Poetry Contest. "The Troops" was the winning poem in 1991.

We encourage local authors to submit original prose and poetry for publication in the *Guide*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520-5025. Please allow two to four weeks for reply.

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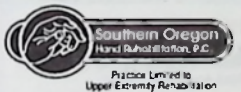
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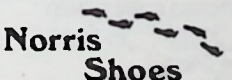
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December Issue: October 15

January Issue: November 15

For more information about arts events, listen
to the Jefferson Public Radio Calendar of the
Arts broadcast weekdays at 10 am and noon.

Calendar of the Arts sponsored by



- 1 thru 6 Exhibit: *Adventures in the Past*. Original prehistory artifacts from the Great Basin and Columbia River Basin regions.
High Desert Museum • 59800 S. Highway 97
(503) 382-4754 Bend.
- 1 thru 12 Exhibit: *The Image Makers*. Photography exhibit with reception for the artists featuring hors d'oeuvres 9/19 from 5-8pm.
Umpqua Valley Arts Center
Hallie Brown Ford Gallery • 1624 W. Harvard Blvd.
(503) 672-2532 Roseburg.
- 1 thru 12 Theater: *Laundry & Bourbon/Lonestar* presented by Encore Presenters. James McLure's one-act companion pieces featuring the salty comic banter of three small town wives and husbands whose marriages turn out to be less than was hoped for. Regular performances at 8pm.
Harbor Hall Theatre • 325 Second Street
(503) 347-4404 Bandon.
- 1 thru 18 Exhibit: Frank Schueler, carved & assembled sculpture using wood, stone, metals and plastics. Mary Case Decker, drawings from "The Accused and Counsel" series.
Wiseman Gallery
(503) 479-5541 Grants Pass.
- 1 thru 25 Exhibit: *Painting & Pastel* by Robert DeVoe.
Hanson Howard Gallery • 82 N. Main Street
(503) 488-2562 Ashland.
- 1 thru 27 Exhibit: *Two Cultures/Two Views*, photographs by Wynn White & Craig Pozzi. Wynn White, is an American photographer living in Choshi, Japan, Coos Bay's sister city. Craig Pozzi, an Oregon photographer, documents America's celebrations and festivals.
The Main Gallery
Coos Art Museum • 235 Anderson Ave.
(503) 267-3901 Coos Bay.
- 1 thru October 1991 Theater: Oregon Shakespeare Festival.
Presentations in the Angus Bowmer Theatre:
thru 10/27 • William Shakespeare's *The Merchant of Venice*
thru 10/26 • Thornton Wilder's *Our Town*

thru 10/27 • Bernard Shaw's *Major Barbara*
 thru 10/26 • Jerry Sterner's *Other People's Money*
 Presentations at the Black Swan Theatre:
 thru 10/26 • Richard Nelson's *Some Americans Abroad*
 thru 10/27 • Lee Blessing's *Two Rooms*

For more information and free brochure:
 Oregon Shakespeare Festival
 P.O. Box 158, Ashland, OR 97520
 (503) 482-4331 Ashland.

1 thru 11/11 Theater: *Starting Here, Starting Now* presented by the Oregon Cabaret Theatre. Wednesdays-Saturdays at 8pm. Oregon Cabaret Theatre • 1st & Hargadine Streets (503) 488-2902 Ashland.

1 thru 11/30 Exhibit: *San Francisco Connection*. An exhibit chronicling the historical relationship between San Francisco and Coos Bay/Bandon. Coos County Historical Museum • Simpson Park (503) 756-6320 North Bend.

1 thru 1991 Exhibits: Annual exhibits include *Making Tracks: The Impact of Railroad in the Rogue Valley*, *HANNAH: Pioneer Pottery on the Rogue*, and *Jacksonville: Boom Town to Home Town*. Museum hours: Tues.-Sun. 10am-5pm. Jacksonville Museum of Southern Oregon History 206 N. Fifth Street (503) 773-6536 Jacksonville.

1 thru 1991 Exhibit: *Centennial Sampler Part 2: Communications* Coos County Historical Museum. 1-800-824-8486 North Bend.

1 thru 1991 Exhibit: *Centennial Sampler Part 3: Making a House a Home*. Coos County Historical Museum 1-800-824-8486 North Bend.

4 Theater: *Intrigue at Ah-Pah* presented by the Dell'Arte Players Company. A fast-paced cartoon style spoof on the detective genre at 8pm. College of the Siskiyou Theater (916) 938-4461 Weed.

4 thru 26 Theater: *Fool for Love* presented by Actors' Theatre of Ashland. A searing and humorous comedy of love, hate, and the dying myths of the Old West at 8pm. Held over from September. Miracle on Main Theatre • 295 East Main (503) 482-9659 Ashland.

4 thru 11/15 Exhibit: *Realist Revival*, paintings by Kent Holloway of Bandon. Oil paintings inspired in technique by the 19th Century Dutch school, including landscapes of the Southern Oregon Coast. Mabel S. Hansen Gallery Coos Art Museum • 235 Anderson Ave. (503) 267-3901 Coos Bay.

4 thru 11/15 Exhibit: *The Other Woman*, oil paintings by Ed Young of Philomath. Representational works filled with mystery and emotion, with hints of intrigue and seduction. The Oregon Gallery Coos Art Museum • 235 Anderson Ave. (503) 267-3901 Coos Bay.

4 thru 11/17 Theater: *A Tale of Two Cities* presented by Actors' Theatre of Ashland. Artistic Director Michael O'Rourke directs Charles Dickens' classic tale of human suffering and redemption set in Paris and London. Fridays and Saturdays at 7:30pm-Sundays at 2pm.

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- Minshall Playhouse • 101 Talent Ave.
(503) 482-9659 **Talent.**
- 5 **Concert: SOSC Mozart Festival; Faculty Concert**
at 4:30pm and 8pm.
Music Recital Hall • Southern Oregon State College
(503) 552-6101 **Ashland.**
- 7 **Concert: Australian Boys Choir.** Admission by
membership only. Sponsored by the Roseburg
Community Concert Association at 8pm.
Jacoby Auditorium • Umpqua Community College
(503) 672-0494 **Roseburg.**
- 9 **Concert: John Gray—Lights, Camera, Action.**
Presented by the Jackson County Community
Concert Association at 8pm.
South Medford High School
(503) 773-5992 **Medford.**
- 11 thru 13 **Jazz Festival: The Third Annual Medford
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at six locations.
(503) 779-4847 **Medford.**
- 15 **Presentation: Igor Kipnis: What Happened Before
Mozart: The Age of the Baroque.** A multi-media
presentation at 8pm.
Music Recital Hall • Southern Oregon State College
(503) 552-6331 **Ashland.**
- 16 **Concert: Igor Kipnis, fortepianist, will present an
all-Mozart program at 8pm.**
Music Recital Hall • Southern Oregon State College
(503) 552-6331 **Ashland.**
- 17 **Exhibits: Monthly Third Thursday Art Gallery
Tour from 5-7pm at participating Roseburg gal-
leries and studios.**
Roseburg Town Center
(503) 672-1577 **Roseburg.**
- 17 thru 27 **Theater: Steel Magnolias** presented by
Umpqua Actors Community Theater. Thursdays-
Saturdays at 8pm; Sundays at 2pm.
Betty Long Unruh Theatre • 1614 W. Harvard Blvd.
(503) 673-2125 **Roseburg.**
- 17 thru 11/16 **Exhibit: Reg Mintey, Stoneware; Jane
Stauffer, Pastel / Acrylic.** Reception for the artists
11/17 from 5-8pm.
Hallie Brown Ford Gallery
Umpqua Valley Arts Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg.**
- 19 **Variey Show:** Sponsored by the Umpqua Valley
Community Projects at 7pm.
Jacoby Auditorium • Umpqua Community College
(503) 440-4600 **Roseburg.**
- 20 **Concert: The New Brighton Duo** presented by the
Brookings/Harbor Friends of Music at 3pm.
Redwood Theatre **Brookings.**
- 21 **Lecture: The Eighteenth Century as "the Mother of
Revolutions."** Presented by Dr. Edward Versluis
as part of the SOSC Mozart Festival.
Music Building Rm 231
Southern Oregon State College
(503) 552-6101 **Ashland.**
- 24 **Concert: U. Utah Phillips** presented by The
Roseburg Folklore Society at 7:30pm.
Umpqua Valley Arts Center
1624 W. Harvard Blvd.
Tickets by mail to: Box 5115, Roseburg, OR 97470.
Roseburg.

- 25 thru 11/15 Exhibit: Dale Bunse-Raku & dung fired ceramic vessels. Barry Skuris-neo-expressive, neo-naive monoprints.
Wiseman Gallery • Rogue Community College
(503) 479-5541 Grants Pass.
- 26 Concert: Senior Recital; Julie Gibson, harpsichordist and conductor, at 8pm.
Music Recital Hall • Southern Oregon State College
(503) 552-6101 Ashland.
- 28 Lecture: *Science in the Latter Half of the 18th Century*. Presented by Stuart Inglis as part of the SOSOC Mozart Festival.
Music Building Rm 231
Southern Oregon State College
(503) 552-6101 Ashland.
- 29 Concert: Roseburg High School Jazz at 7:30pm.
Jacoby Auditorium • Umpqua Community College
(503) 440-4600 Roseburg.

Changes – continued from page 5



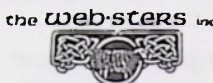



Among all of these changes, though, one type of programming will not change: NPR news. All of the NPR news programs you've come to expect from JPR will be heard at the same time and on the same stations where they currently air. The only minor change is that weekend *All Things Considered* will be heard at 4:00 pm on KSOR and KSRS. And for KSJK fans, its format remains news and information.

We expect that these changes will ultimately serve listeners much better than does our current schedule, and also will attract new listeners to public radio. Most of our listeners now will receive, essentially, two different public radio stations: one playing classical, the other jazz, and both airing NPR news. But of course we would be foolish to think that everyone will be happy. Some people only receive KSOR. Others only receive one of the satellite stations. Still others, such as Northern California listeners, are without the two services, but will be getting a second one soon. But for the majority of our listeners, we believe these changes make good sense, and will be well received.

Remember this, though. Just as KSOR's schedule evolved over the years (before the addition of the satellite FM stations made possible alternate programming), with the help of listener comment and criticism, so will our new formats.

We invite your comments, and we hope you enjoy the new choices available from Jefferson Public Radio.

John Baxter is the Associate Director of Broadcasting for Programming at Jefferson Public Radio and monthly contributor to the Guide.

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 Century 21 MAIN STREET REALTY	KSMF - MORNING EDITION Leslie Belew, Sales Associate Main Street Realty Ashland, Oregon 488-2121 / Residence 488-2518
Peter Sage SHEARSON LEHMAN BROTHERS	KSJK - MARKETPLACE Peter Sage, Financial Consultant 300 West Main Street Medford, Oregon 97501 • 779-5010 452-7960 (Oregon) / 547-1714 (out of state)
Kellum Brothers Karpel Kompany	NEWS FUND Kellum Brothers Karpel Kompany 350 S. Riverside Ave. Medford, Oregon 97501 776-3352
La Burrita	KSJK - EL SOL LATINO La Burrita, Mexican Food Products Inc. 4775 Table Rock Road Medford, Oregon 97501 664-3316
 OREGON ART & FRAME, INC. CUSTOM FRAMING - ART SUPPLIES	KSBA - WEEKEND EDITION Oregon Art and Frame, Inc. 580 Kingwood Coos Bay, Oregon 97420 269-1568
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